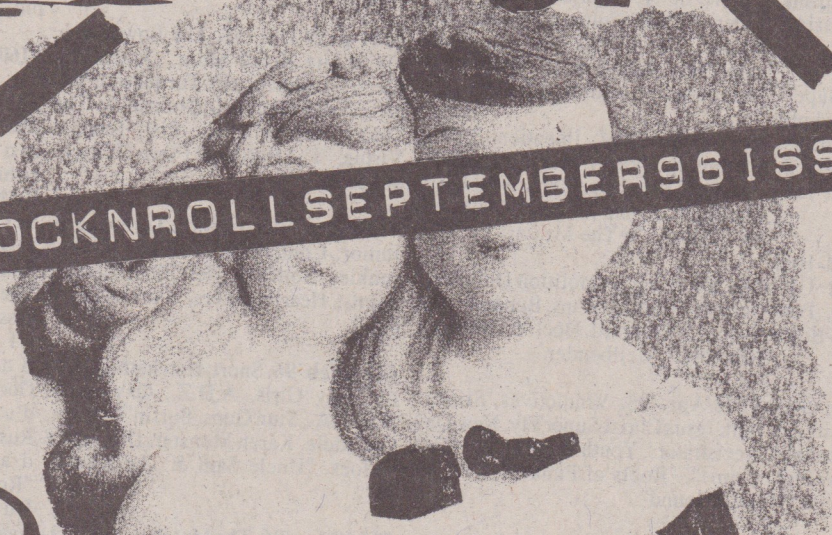
# MARRIAGE & MORTGAGE & PUNK ROCK

MAXIMUMROCKNROLLSEPTEMBER96ISSUE160$2



"TRADITION JUST GOT A NEW SOUNDTRACK"

# MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

**#88/Sep '90.** The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

**#100 pt 1/Sep '91.** Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

**#111/Aug '92.** Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

**#117/Feb '93.** New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

**#120/May '93.** Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

**#121/June '93.** Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

**#122/July '93.** Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

**#123/Aug '93.** Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

**#125/Oct '93.** Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

**#126/Nov '93.** The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

**#128/Jan '94.** Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

**#129/Feb '94.** "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

**#130/Mar '94.** Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

**#132/May '94.** The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

**#134/July '94.** All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

**#135/August '94.** Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

**#142/Mar 95.** Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

**#143/Apr '95.** Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

**#145/June '95.** Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

**#146/July '95.** Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

**#147/Aug '95.** Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

**#148/Sept '95.** Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

**#149/Oct '95.** Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

**#150/Nov '95.** NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

**#151 pt 1/ Dec '95.** Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diabooliks, The Titans, "The Return Of The Misfits".

**#151 pt 2/ Dec '95.** The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

**#152/Jan '96.** Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

**#153/Feb '96.** Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

**#154/Mar '96.** The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

**#155/Apr '96.** Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

**#156 pt 1/May '96.** Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

**#156 pt 2/May '96.** Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

**#157/June '96.** Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

**#158/July '96.** Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

**#159/Aug '96.** The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

**#160/Sept '96.** The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

**BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.**

**SUBSCRIPTIONS:**
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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**DEADLINES FOR NEXT ISSUE:**
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

**AD SIZES AND RATES:**
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

NEW RATES

**CLASSIFIEDS:** 40 words cost $3.00 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

**COVER:** Martin Sprouse

**SELL MRR AT GIGS:** Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

**STORES:** If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax (415)648-5816

## WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

**Scene Reports:** Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

**Articles** are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

**Graphic Artists** tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

**Jobs** that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

**Scum Pit** is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

**Guest Columns** are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

**Interviews:** Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

# MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

| | |
|---|---|
| **CKMS** | Waterloo, ON |
| 100.3FM | Friday 10PM |
| **KALX** | Berkeley, CA |
| 90.7FM | Wednesday midnight |
| **KDVS** | Davis, CA |
| 90.3FM | Tuesday 8PM |
| **KMNR** | Rollo, MO |
| 89.7FM | Thursday 12PM |
| **KSCU** | Santa Clara, CA |
| 103.3FM | Wednesday 8PM |
| **KXCI** | Tucson, AZ |
| 91.3FM | Tuesday 1AM |
| **KZUM** | Lincoln, NE |
| 89.3FM | Sunday 1AM |
| **WCNI** | New London, CT |
| 91.1FM | Saturday midnight |
| **WCSB** | Cleveland, OH |
| 89.3FM | call station |
| **WUVT** | Blacksburg, VA |
| 90.7FM | Thursday 4PM |
| **WXCI** | Danbury, CT |
| 91.7FM | Thursday 10PM |
| **Free Radio** | Berkeley, CA |
| 104.1FM | various time slots |
| **4ZZZ** | Brisbane, Australia |
| 102.1FM | Tuesday 10PM |
| **Liberation Radio** | San Francisco, CA |
| 93.7FM | Friday 9PM |
| **Radio Campus** | Toulouse, France |
| 94FM | Sunday midnight |
| **Radio Pomme** | Louviers, France |
| 91.6FM | Wednesday 7PM |

**RADIO STATIONS:** MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

# TOP 10

**For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.**

### MATT AVERAGE

- SEEIN' RED-EP & live/AGENTS OF SATAN-live
- Beans & Rice-#4-zine/V/A-Books To Prisoners-EP
- STALINGRAD/UNDER CLASS-split EP
- BEYOND DESCRIPTION/BOOT DOWN THE DOOR-split EP
- Stripped-Peter Kuper-book
- AGAINST-No Arms-CD/CIVIL DISSIDENT-LP
- THE STITCHES-live/DROP DEAD-Hopeless-CD
- BONESCRATCH-CD/U.S. BOMBS-LP
- V/A-Reality-EP/TETSU AREI-Force-EP
- SKIT SYSTEM-Ondsbars Ansikte-10"/H100S-CD

### ROB COONS

- CONVERGE-Petitioning The Empty Sky-CD
- V/A-Ante Su Milagro Neoliberal-LP
- DROP DEAD-Hopeless-CD
- MASTURBATION/ALLEGIANCE TO NONE-split EP
- H100S-CD
- V/A-Reality-EP
- V/A-Books To Prisoners-EP
- TRIBE OF RESISTANCE-In Defense...-EP
- TERVEET KADET-Hardcore Brutality-CD
- GEHENNA/SEEIN' RED/MOTARDS-live

### PAUL CURRAN

- LOS CANADIANS/BLACK FORK-split EP
- FERD MERT-I Don't Know-EP
- COUCH OF EUREKA-Year Of The Zombie-LP
- REDMOND SHOOTING STARS-EP
- PHANTOM SURFERS-Istanbul-45
- DISCOUNT-CD & EP
- HELEN LOVE-We Love You-EP
- COCKNEY REJECTS-Best Of-LP & EP
- V/A-We're Addicted To DayQuil-LP
- MAOW-The Unforgiving Sounds Of-CD

### DR. DANTE

- ARMITAGE SHANKS-Shanks Pony-LP
- MACH KUNG FU-10"/FORTUNE & MALTESE-LP
- REGISTRATORS-Baby Don't Cry-EP
- 1-4-5'S/INHALANTS-split EP/SATELLITERS-LP
- INFECTIONS-Kill For You-45
- V/A-Best Of Repent Records Vol 1-LP
- SCRATCH BONGOWAX-Dogpile On Liz-EP
- 5.6.7.8'S-Continental Hop-45
- STEVE MCQUEENS-Trini Trim Pop...-EP
- PROBLEMATICS-Bad Habit-45

### LALI DONOVAN

- PROBLEMATICS-Bad Habit-45
- ARMITAGE SHANKS-Shanks' Pony-LP
- PROSTITUTES-Get Me Sick-EP
- LORD HIGH FIXERS-Once Upon A Time-10" & live
- SWINGIN' NECKBREAKERS-Rip It Up-45
- CIVIL DISSIDENT-Menzies' Crack-LP
- NEW BOMB TURKS-Stick It Out-EP
- OBLIVIONS-LP & EP
- WIDE BEATER-Bad Reputation-EP
- X-RAYS/MOTARDS/OBLIVIONS-live

### KARIN GEMBUS

- RYE COALITION-live in Portland
- V/A-For Want Of-2xEP/STRAHLER 80-EP
- THUMBNAIL-live in Eureka
- DELTA '72-Triple Crown-EP
- TETSU ARREY-Force-EP
- V/A-Books To Prisoners-EP
- DISCOUNT-All Too Often-EP
- REGISTRATORS-Baby Don't Cry-EP
- A NATION OF LEPERS/60 CYCLE HUM-split EP
- KONSTRUCT/KITO-split EP

### CAROLYN KEDDY

- PROBLEMATICS-Bad Habit-45
- INFECTIONS-Kill For You-45
- V/A-The Best Of Repent Records Vol 1-LP
- PHANTOM SURFERS-Istanbul-45
- ROCKET 455-Go To Hell-45/V/A-Killed By Death #10-LP
- OBLIVIANS-LP & EP/COCKNEY REJECTS-LP & EP
- V/A-Swimming In The Secret C-CD
- SAWDUST CAESARS-Fuck You-EP
- INHALANTS/1,4,5'S-split EP
- ARMITAGE SHANKS-Shanks' Pony-LP

### RAY LUJAN

- DISCOUNT-CD & EP/CINNAMON IMPERIALS-live
- CRASH-Gary-EP/STITCHES-live
- THE STRIKE/DILLINGER FOUR-split EP
- MY PAL TRIGGER-Riverview Mentality-EP
- SPROCKET WHEEL-Just Like You-CD
- U.S. BOMBS-Garidaldi Guard-LP
- MODEL ROCKETS-Stick It Out-45
- MAOW-Unforgiving Sounds-CD
- STOOL PIGEONS-Rule Hermania-CD
- THE INFECTIONS-Kill For You-45

# TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

### TIMOJHEN MARK

| | |
|---|---|
| CDFL/REGENERACION-split EP | CIVIL DISSIDENT-LP/OBLIVIANS-EP & LP |
| V/A-Go And Do It-2xCD/ROCKS-You'r So Boring-EP | H100S-CD/JENIGER-Drink Your Tea-EP |
| HUMAN ALERT/BLAZE A TRAIL-split EP | SEEIN' RED-Marinus-EP/DROP DEAD-Hopeless-CD |
| SKIT SYSTEM-Ondskans Ansikte-10" | STALINGRAD/UNDER CLASS-split EP |
| V/A-Books To Prisoners-EP/LORD HIGH FIXERS-10" | V/A-Ante Su Milagro Neoliberal-LP |

### SMELLY MUSTAFA

| | |
|---|---|
| MASS MURDERERS-Generations Dynamite-10" | HALFBREEDS-Lost My Head-45 |
| THE STUPES-Happy Now?-EP | LOAD-Lumberjack Death Luge-EP |
| WORMHOLE X-Hellride-LP | V/A-It's All So Quiet On The Eastern Front-LP |
| MASTURBATION/ALLEGIANCE TO NONE-split EP | V/A-Dink Winkerton-EP |
| V/A-Books To Prisoners-EP | FIENDZ-In Scareo-10" |

### JEFF RANDOM

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|---|---|
| REGISTRATORS-Baby Don't Cry-EP | PROBLEMATICS-Bad Habit-45 |
| P.M.T./RED FLAG '77-split EP | V/A-Best Of Repent Records Vol 1-LP |
| THE STAINS-Songs For Swinging Losers-CD | ZEROS-Over The Sun-LP |
| JAKKPOT-Just One Fix-45 | OBLIVIANS-Strong Come On-EP |
| OBLIVIANS-Popular Favorites-LP | V/A-Killed By Death #10-LP |

### BRUCE ROEHRS

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|---|---|
| THE OPPRESSED-We Can Do Anything-LP | JAKKPOT-Just One Fix-45/U.S. BOMBS-LP |
| THE BRISTLES-We're In It Till The End-EP | ELECTRIC FRANKENSTEIN-Action High-45 |
| V/A-Killed By Death #10-LP/ROCKS-EP | PROBLEMATICS-Bad Habit-45/STITCHES-live |
| PROSTITUTES-Get Me Sick-EP | REGISTRATORS-Baby Don't Cry-EP |
| SHOCK TROOPS-Backstreet Rock'n'Roll-EP | SUBVERSIVES-Tomorrow Belongs To No One-LP |

### KEN SANDERSON

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|---|---|
| BLACK FORK/LOS CANADIANS-split EP | V/A-Ante Su Milagro Neoliberal-LP |
| TERVEET KADET-Hardcore Brutality-CD | TETSU ARE-EP/INSANE YOUTH-EP |
| CDFL/REGENERACION-split EP | BEYOND DESCRIPTION/BOOT DOWN THE DOOR-split EP |
| V/A-Not Proud To Be French-EP | LORD HIGH FIXERS-10"/PHANTOM SURFERS-45 |
| CIVIL DISSIDENT-LP/TRIBE OF RESISTANCE-EP | V/A-Go And Do It!-2xCD/SEEIN' RED-EP & Live |

### JON VON

| | |
|---|---|
| LAST SONS OF KRYPTON-Atom Bomb-45 | REGISTRATORS-Baby Don't Cry-EP |
| MODEL ROCKETS-Stick It Out-EP | NEW BOMB TURKS-Stick It Out-EP |
| PROSTITUTES-Get Me Sick-EP | OBLIVIANS-Popular Favorites-LP |
| THE STUPES-Happy Now-EP | THE FIENDS-In Scareo-10" |
| ELECTRIC FRANKENSTEIN-Action High-45 | HELEN LOVE-We Love You-EP |

### TIM YOHANNAN

| | |
|---|---|
| ZEROS-Over The Sun-LP/JAKKPOT-Just One Fix-45 | ARMITAGE SHANKS-LP/NOBODYS-Minus One-EP |
| REGISTRATORS-Baby Don't Cry-EP/INFECTIONS-45 | HEROINES-Big Pink-EP/V/A-Killed By Death #10-LP |
| STEVE MCQUEENS-Trini Trim Pop...-EP | PROBLEMATICS-Bad Habit-45/ROCKS-EP |
| LORD HIGH FIXERS-Once Upon A Time-10" | TAB HUNTER-Drink Fuck & Drive-EP/STITCHES-live |
| PROSTITUTES-Get Me Sick-EP/THE FONDLED-CD | LAST SONS OF KRYPTON-Atom Bomb-45 |

### REMA YOUNG

| | |
|---|---|
| PROBLEMATICS-Bad Habit-45 | REGISTRATORS-Baby Don't Cry-EP |
| NEW BOMB TURKS-Stick It Out-EP | LAST SONS OF KRYPTON-Atom Bomb-45 |
| NOBODYS-Minus One-EP | ELECTRIC FRANKENSTEIN-Action High-45 |
| MODEL ROCKETS-Stick It Out-EP | MYSTERY DATES-Man In The Middle-EP |
| ARMITAGE SHANKS-Shanks' Pony-LP | OBLIVIANS-Popular Favorites-LP |

### ZINE SHITWORKERS

Matt Average, Jerry Booth, Chris Charla, Rob Coons, Paul Curran, Lali Donovan, Gardner Fusuhara, Karin Gembus, Lance Hahn, Chris Harvey, Jane Hex, Ayn Imperato, Jux, Mick Krash, Ray Lujan, Timojhen Mark, Kim McGee, Allan McNaughton, Jah Nell, Jeanne Park, Bruce Roehrs, Greta S, Al Sobrante, Martin Sprouse, Adam Türk, Max Ward, Ryan Wells, Joe Whiting, Charles Wolski, Jeff Yih, Brady Baltezore, Enrico Cadena, Mel Cheplowitz, Erin Cullen, Mikel Delgado, Jodi Feldman, Brian Gathy, Katja Gussmann, Harald Hartmann, Jeff Heermann, Jenn Hyman, George Impulse, Carolyn Keddy, Michael Lucas, Hal MacLean, Jeff Mason, Mundo Murguia, Mike Millett, Katy Odell, Freud Reia, Jason Rosenberg, Ken Sanderson, Steve Spinali, Dave Stevenson, Leah Urbano, Mary Jane Weatherbee, Shane White, Winni Wintermeyer, Eric Yee, Rema Young

### ZINE CONTRIBUTORS

Mykel Board, George Tabb, Adrienne Droogas, Brian Zero, Queenie, Dave Emory, Chris Davidson, Nick Fitt, Catherine Cook, TK Getzgo, Jen Angel, Jesse Luscious, Generic Nathanson, T Chandler, Tommy Coxx, Brandon, Sarah Zimmerman, Dustin Herron, Rev Norb, John Kohut, Jason Beck, Ted Rall, Bev Elliott, Mark Hanford, Dave MDC, Mike Marano, Brendan White, Jason Useless, Trent Reinsmith, Joe Donohoe, Timmy Toon, Pim, Ian Weird, Renae Bryant, Max Kotchetkov, Aubrey & Brian

### ZINE COORDINATOR

Tim Yohannan

# the excursion compilation

A full length CD featuring tracks from previous releases by:
**Red Rocket** **Slowsidedown**
**Hutch** **Serpico** **Undertow**
**Ten-O-Seven** **Brand New Unit**
**State Route 522** **Trial** **Botch**
Plus brand new, unreleased stuff by:
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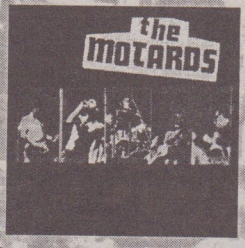


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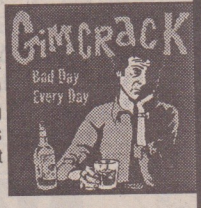


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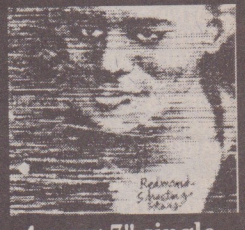

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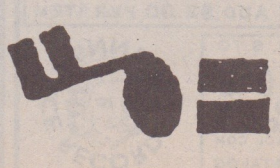

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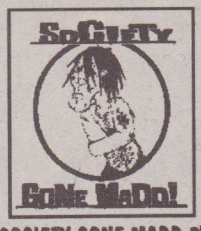


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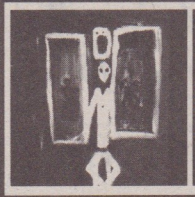

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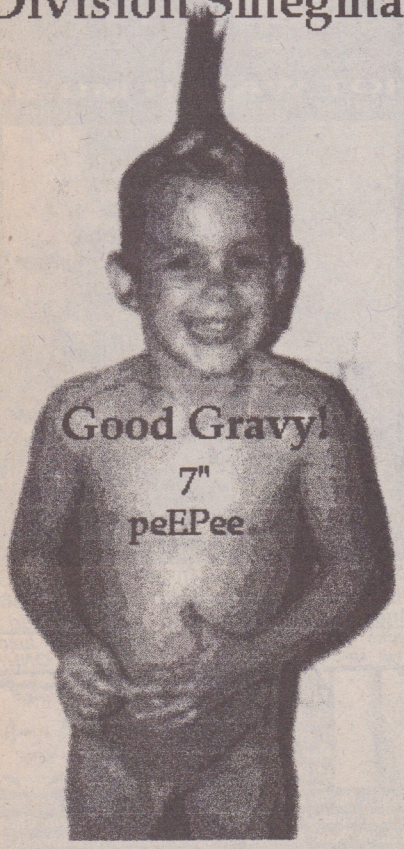


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# Letters

Dear MRR,
I responded to an ad in your magazine and got this.
Robert J

"Need Glasses, Punk?

It has come to our attention that you addressed something to Cookout! Records by mistake. You wanted some information on "Lookout! Records." Perhaps you are dyslexic, and cannot easily differentiate between C's and L's. If this is the case, let me apologize in advance for the following. If not, read on.

We chose to use the moniker "Cookout!" as a joke. We wanted to use a ripped off logo from some lame-ass label that would never sign our band, Chumpslap. Lookout! was a prime candidate. A Berkeley label, putting out Ramones-clone and nauseatingly cute bands ad infinitum, run by the agonizingly altruistic Larry Livermore and his equally philanthropic cohorts. The type of stuff that epitomizes why music sucks these days. Teenage love songs written by 30-year-old men. Leftist theory, doled out onto your plate in easily swallowed, sound-bite sized portions. It's what the "scene" is all about. Fuck that.

You study any geometry? Remember the "Associative Principle?" If A=B and B=C, then A=C. In other words, if A is lame and B is affiliated with A, for example by expressing interest in A's catalog, B is also lame.

To be blunt, we think you are stupid. You think the world is threatened by an ensemble of -ism's and -phobia's. Try ILLITERACY, fucker. You failed to even correctly read the name of the place you wanted information from. I'm surprised you are able to choke down and digest the words in front of you right now.

If it were up to us, we would have you fined for your stupidity. Unfortunately, we cannot do this. However, if you wish to purchase anything from us, be sure to include an extra $5 "stupidity fee" to receive your product. Also, some of you sent us stamps and/or money for postage.

Let me repeat that. You sent what you thought was *Lookout* money so they could send you a catalog so you could send *them* some *more* money. God damn, you kids are dumb. Do you think that Lookout is a non-profit organization? Do you think Lookout has *less* money than you? Perhaps you figure that the higher-order free-thinkers at Lookout would appreciate that little extra gesture that says "Hey, man, I give a fuck, too." Suck-ass!

As penance, we are keeping whatever you sent us in the belief that you will learn from your loss. Don't like it? Fuck you, and go ahead and send this letter to Lookout! along with your pathetic request for their catalog. Tell ol' Larry that we have some money that belongs to him, and he can pry it outta my goddamn rectum if he wants it back, motherfucker.

~~Chumpslap~~/ The Artist Formerly Known As Fuck You/ PO Box 642774/ San Francisco, CA 94164-2774"

Generic Nathanson and Timmy Toon,

I really enjoyed your article on the Buzzcocks in MRR #158, although I have a few corrections.

First off, "Spiral Scratch" is NOT the only record that the Buzzcocks released with Howard Devoto. In 1976 they released a double LP titled "12 Reasons". It was recorded at Indigo Sound Studio, 1976, and is the same recording session as "Spiral Scratch". Although it contains different takes of songs from "Spiral Scratch", it also contains 6 songs that aren't on "Spiral Scratch". The picture on the sleeve is the same as on "Spiral Scratch", except their heads are colored blue, green, red, and yellow. It was released on the Centrifugal Records label from London, and is Centrifugal Records #9, and includes a cover of "I Can't Control Myself", originally done by the Troggs. Second, in the discography you forgot the "I Don't Mind/Autonomy" single on United Artists, 1978, The "You Say You Don't Love Me/Raison D'etre" single also on United Artists, 1979, and the "I Believe/ Something's Gone Wrong Again" single on I.R.S. Records, 1980. There are also two Peel Sessions LPs, on the Strange Fruit label, one has three songs, and the other has fourteen songs.
Dwayne Mileham/ 461 2 Grove St./ Redding, CA 96002

*Dwayne,*

*According to "Volume: The International Discography Of The New Wave", "12 Reasons" was a double 12" (which I assume had 12 songs), and was a bootleg. Never have seen one but if anybody knows where to get one, I'd be interested.*
*Tim*

Dear MRR,

The other day I went in to Taco Bell. I went up to the counter and ordered a taco. I asked the cashier guy if he knew who was making my taco. He said he didn't. I asked him if he knew what kind of cheese was on my taco. He said "I don't know. Cheddar, I guess". That's when I realized it wasn't about the tacos anymore. It was about being a huge, corporate, money-making propaganda machine.

So then I yelled in the middle of this crowded restaurant "Corporate tacos suck! Support your local taco scene!". At first everyone was looking at me weird and the Taco Hell (not a typo) people were trying to get rid of me but I wouldn't have it. I wouldn't let myself be silenced. Silence is death.

I yelled "Do you people think that the people cooking are allowed to express themselves through their tacos?! No! All the Taco Bell people care about is what will sell the most!". I was on a roll. "Do you all see Taco Grande just two blocks down? That place has been run by the same family for almost ten years. They don't care about the latest trend; they won't bend over for the man. They just make good Mexican food and if any taco posers come in they kick them right out! Fuck the taco posers!".

Slowly but surely, people began to get up and leave. They were walking to Taco Grande! Some actually began to chant "Fuck the taco posers!". I had sowed the seeds of a revolution. The Taco Smell people started to cry. They knew their tyrannical reign of propaganda and brainwashing had seen its last days. And to this day, Taco Grande has seen more business than Taco Bitch on a regular basis. DIY will never die!
Daniel McIntosh/ 2409 Vassal Dr./ Austin, TX 7874

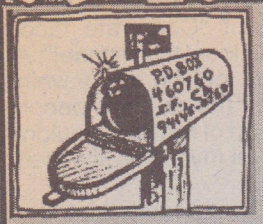
Hey thar—

Well here it goes, another list of people who ain't worth a shit.

First off Punks With Presses. I ordered 500 stickers from them back in April, for which I sent them a check for $60. Well here it is July 1 and I have not heard back from them. I know the check cleared on April 30th, cause I checked my bank statement. The problem is with the fact that their form says 2-4 weeks to process orders. I can understand the fact that my order was delayed because I was lazy and didn't want to go get a money order, but I've called them twice and left messages, and sent two faxes over the past 2 weeks to receive no response. Now I don't have a problem with DIY, not for profit shit, but that doesn't make it ok to get shoddy with customer service.

The next on the list is Jerry Clayworth of Smilin Ear Records. He has ripped off Jettison Records, Rancid Vat, Antiseen, Cocknoose, and a host of others I'm sure. After making many phone calls and hearing that the package is ready to go to the post office, I have given up. Lately though he has been trying to square up with everybody, but that don't make it ok to hold out over for over 2 years on records and master tapes.

Next up is Amok records in Germany. I don't know if they are still in opera-




tion, but they have owed me money for over two years, $48 to be exact. Again I received no response response to my letters.

And finally is George Linder, 642 Vancouver, Los Angeles, CA 90022. He wrote me a hot check for $71. This one I blame on myself for breaking my no check policy, but oh well. I've sent him a couple of letters, to receive no response . I should have known there was gonna be a problem when after I received the returned check I noticed that seventy was misspelled as "sevendy". I guess George can use a sample copy of "Hooked On Phonics". Whooooooooo!!

Thanks and have a nice day....
Jeff Skipski/ Baloney Shrapnel/ PO Box 6504/ Phoenix, AZ 85005

MRR:

I picked up a copy of MRR for the first time late last year; I haven't missed an issue since, and certainly don't plan to. All the contributors are doing a fine job, and make for a zine that's hard to put down.

Rev. Norb's "making new friends" is just one more reason to go on living. His unmatched caliber of stream-of-consciousness absurdity makes me laugh out loud time after time; his use of italics for added comedic punch is downright brilliant. Particularly amusing is his ongoing, sardonic envy of Ben Weasel's material (punk) successes.

On a more serious note, I don't quite feel so bad that I haven't kept abreast of world politics and the like for a long time —via the channels of "Big Brother," that is — particularly when I can now turn to sources like Dave Emory and the highly informative "Fourth Reich" series, which never fails to remove the wool from the collective eyes of those of us who previously had no access to news and information other than that obtained from the whitewashed "Republican media" (as Emory's guest for the column in MRR #156, part 1, Dr. Parenti, referred to it as.) As I've come to understand, the political and historical information presented in our nation's classrooms is hardly free of a decidedly right-slanted bias (and notable omissions in content of anything that could be considered "subversive"), either. Kudos to researchers like Emory and Parenti for continuing to serve as breaks in this national chain of propaganda.

Another highly-commendable and eye-opening column in the same issue was Donny the Punk's "Guest Opinion," where he revealed himself to be a survivor of prison rape, and an activist for this cause and (male) sexual victimization in general. If today's overabundance of non-violent criminals crowded into prisons with violent offenders isn't a testament that something is terribly wrong with such uniformly wasteful and destructive ongoing policies as our government's War On Drugs crusade, I don't know what is. Donny the Punk's article is what really incited me to write in, because I too am further proof that adult males are subject to sexual victimization and abuse. It's always a loathsome thing no matter who the victim is.

At the ages of 19 and 20, I worked as a D.J. at a local radio station and was befriended by a then-24-year-old-man who also served as an on-air host. We shared a love for music, and a certain bond as genuine outcasts in a world so often fraught with intolerance. He revealed to me early on that he was an "in the closet" bisexual, who had certain feelings toward me that were not shared. I began smoking pot for the first time in my life with him (though I've since given it up), and it at first seemed great to have our mind, and the power of music, enhanced in such a way.

But the other part of his interest in our association unfortunately did not wane, no matter what I said to convince him that I do not "go that way." He would always begin making persistent advances on me while we were high, and each time it would become a matter of fighting them off. Ours was a somewhat "co-dependent" association, and I guess my continually exposing my inner vulnerability and insecurities to him just baited his aggressive side against me all the more. Conflicts and verbal abuse (mostly from his end) were common. Otherwise lonely and still drawn to his considerable knowledge of "life in the fast lane" (not to mention his huge record collection), I went back time after time into this, all along knowing that trying to cultivate a "normal" relationship with him was futile, and that the situation would not change.

I began to realize that it was better to be alone than to continue like this, so I finally broke off contact with him. This made him all the more persistent (and malicious), and he would come to the (otherwise empty) station during my shift to engage in what amounted to sexual harassment and intimidation, that a few times escalated into actual physical abuse. The memory of this that still disturbs me the most is when he entered into the broadcast studio, and clutched me forcibly while kissing my neck and groping my genital area, all of this *while* I was on the air — no doubt, out and out molestation. And no, I couldn't really tell anyone there exactly what was going on, as he made it clear early on in our "friendship" that he'd kill me if I ever made known to anyone else the secret he had kept for his whole life.

On a related matter,: with all of the (well-deserved) attention given in our justice system today to sexual harassment (particularly against women) in the workplace, why is there no thought given to to all of the other forms of abuse and intimidation that are so prevalent in our society, particularly in our schools? I myself was the victim of continual emotional torment from my classmates during my junior high school years. I realize what a common ordeal this is for children (and teens) to bear in an environment that's supposed to be conducive to learning. I know that I myself wasn't able to focus my energies on anything other than survival, having been trapped in such hostile conditions. Unfortunately, the explanation for there being nothing done about such things by most overpaid, do-nothing school officials is all too often something to the effect of "boys will be boys"; or, they secretly believe that the tormented "deserve" what they get for being so "weak" and "different." Isn't it alarming that this pattern of abuse in schools , and there being nothing no one willing to to step in and do anything about it, seems to follow people throughout adult life (in the workplace, and in prisons, etc.)? Is this really just "how it is" and how it must be? I hope not.

With all that I've revealed about myself here, you can probably understand that I wish to remain anonymous.
Please sign me,
Carrying hidden scars

P.S. On a much lighter note, I hope the "Scumpit" (the "market report" for punk record collectability) will become a more regular feature. I've only seen it once, and that was back in MRR #152.

Dear MRR,

I am getting so frustrated with George Tabb, for starting off his column every month by diving straight into some exciting adventure, and then saying "But let me back up a bit".

If he doesn't think up some other "exciting" way of starting his column, I will personally fly to N.Y. and kick his Ramones lovin' ass.
Daniel/ PO Box 509/ Gladesville, NSW 2111/ Australia

MRR,

In reply to the Radiobaghdad CD review in June '96 issue.

Sorry we did not send our punk credentials with our record. How quick you were to judge us and our integrity, just because I worded the text with "for legal contact." It was only meant as for bookings, and distribution contact for our independent label!

We are on a real independent, D.I.Y. label. Check your own corporate tree from last year's MRR. Friendly Cow

Records is not connected to any major, corporate crap company!!! I can not blame you for not knowing more about radiobaghdad. You probably did not know that we toured Germany this May and played squat houses where our only pay was fuel money and some great food. The profits from our shows went to the squatters and the squat house!! Our show at the Steffi in Karlsruhe (a sanctuary for raped and abused women and a great gay and lesbian only club on weekends) with Aus-Rotten was so successful the wonderful Steffi folks offered us and extra 300 marks, bonus on top of our fuel money. Of course we said "no way, keep it." So bottom line we fed punks, 'what the fuck have you done.' So you can call us easy listening, call us Lionel Richie, that is fine, but do not question our integrity!!! Latus,
Pete Gion/ Bagdard.

Hello:

I am attempting to shed a ray of harsh truth upon the grounds of the debate over freedom of speech. I just read the "guest opinion" column in #157. And though it is just that, and opinion, I find little sanctuary in that fact. Although I feel that worthy, valid points were made, and my personal utopia would basically incorporate his ideals, I must say that he is wrong.

Let us start with the basics:

1. Are white-power, fuehrer loving, Nazi schmuck assholes really nothing but fearful, insecure, whining fuckfaces who don't know their ass from a hole in the wall? Yes.

2. Do they have the right (as stated by the U.S. Constitution and more importantly, basic human rights) to gather where they want, say what they feel and act as they choose? Yes (unfortunately).

3. So does this mean that it is fine to be a self-centered, thick-headed bigot asshole? Of course not you dumb fuck!

But the white-power assholes are not alone.

- Israeli power hate groups murder Arabs, especially Palestinians.
- The PLO murders Israelis.
- Stalin and his communist power hate groups murdered over 14 million Russians during Stalin's dictatorial regime.
- The Black Panthers tend to say the exact same things as the Nazis, only with a 180 degree twist.
- Hispanic gangs make certain parts of this country uninhabitable for the average Caucasian American.
- Brazil is dangerous for outsiders.
- Germany doesn't exactly treat immigrants to their country "well".
- Snooty British aristocracy don't like anyone.
- Nobody likes the Mongols.
- Feminazis hate anything with a penis.
- And 8 year old boys hate 8 year old girls.

The point is that everyone hates someone. I hate hate-mongers. Funny, that means I must be a self-loathing closet hate-monger. Oh well, so be it. But you can't shut people up because of what they say, and you can't help those they hate by defending the victim's freedom of speech over the attacker's. For when you do this, the hunter becomes the hunted and to stay in line with one's beliefs and ideologies one must then switch sides with the new-found victims over the newly-empowered attackers with the victims being of course the white supremacists in this case. (phew!) And I'm not siding with any fucking Nazi.

I'd love to put a sock in the mouth and subsequently burn every last Nazi to the ground. As I would also to every other racist, sexist group member. Whether they be male, female, white, black, green or purple, whatever. Unfortunately, I would end up killing over 99% of the population because like it or not, realize it or not, practice it or not, we are all members of a hate group.

You cannot deny anyone the right to anything unless you deny everyone the rights to everything. Because no matter what they do or say, no matter how wrong it is, it is a fascist practice to deny any human right. If you don't like what one person is saying, get two people to say something else. Once you play their hate game, you are no better than they. Thanks,
Chris Raph
P.S. Band seeks drummer! The Psychedelic Glue-Sniffin Hillbillies need a drummer. If you live in Minneapolis/ South Suburban area and would like to be in a band with the biggest nerds in punk rock write me at: Chris Raph/ 3396 Yankee Doodle Ln/ Apt #315/ Eagan, MN 55121 - or call at (612) 405 - 3043.
P.P.S. Letting the fascist pigs speak does not mean we do not fight them. In fact, not fighting Nazis means that you agree with them. We must resist their every move. Just remember than *everyone* has a right to speak their mind.

*Chris,*

*I just want to take issue with your list of groups comparable to "white power assholes." It sounds like you're getting your information straight off the evening news. The Black Panthers as Nazis? I've never heard Nazis working for better medical care or nutrition for their kids. Do gangs only target white people? More likely whoever lives in those "certain parts" you're calling "uninhabitable" deals with that shit every day. Brazil's a lot more dangerous for indigenous people and homeless kids than those with the money to visit for Carnival. And don't tell Mykel Board nobody likes Mongols! Wherever you drew these stereotypes from, I'd say it's time to start looking somewhere else. Jeff Mason*

Dear Jason Reed and MRRers,

I am a punk from Michigan... we're up here too. You wrote (in #157, letter I) about how you're the only punk in school cause the rest dropped out. You said "to make a political difference you must be intelligent, not some dumb dropout." And "if someone forgets education that person is doing exactly what the government wants, becoming nothing."

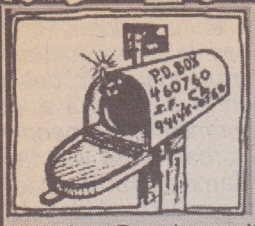
First off, it is naive to think that the only way to get educated is at school. *Educate yourself.* Go to a library, go to a bookstore, if *you want* to know something get some books and research it instead of having the school dictate to you what you get to learn. DIY.

Secondly, the government controls what you learn in school. The government wants you to graduate knowing what they want you to know (do you really think they want you to drop out and join a punk band?) They want you to be a "productive member of society" (a.k.a. drone, worker, baby maker, consumer). "You've graduated from high school, you know *everything*, you no longer need to ask questions...*so don't.*"

If you drop out and don't bother to educate yourself then maybe you're stupid, but don't think school is the only way to get educated. Do it yourself. Thank you,
Jef Fag/ PO Box 6002/ Plymouth, MI 48170

Brian Zero,

I am writing in regards to your column in the June '96 MRR concerning the use of "flags", as you put it, in popular society, including the punk scene. I must say, first of all, that it was an excellently written piece and I, for the most part, agree with what you had to say. But there was one major issue that, for lack of a better word, confused me. You mentioned being offended by someone's remark as to whether or not you were "straight edge" , your argument being that, no, you were just being yourself, too infinitely complex to be classified by such a shallow, almost mainstream term. Of course you are. So am I, so is the 17-year old boy you spoke of, and so is every beer-guzzling, white hat, Red Dog




shirt-wearing frat boy that passes you on the street. The human animal is vastly too complicated as to be subjected to any single description. But along with that complexity comes an ever-present need to be understood by others. Unfortunately, we are confined to verbal and/or written words to get these intricacies across (I am obviously leaving out art, music, etc. from this list of mediums because, frankly, not many people can effectively communicate that way.) It would be ideal if we could sit every single new acquaintance we come across down and exchange a stimulating discourse on what really does make us tick. That just isn't going to happen. Therefore, we are forced to resort to describing small details about ourselves one at a time. Saying that you are straight edge is a much better alternative to explaining to someone that you don't drink, smoke, fuck, use drugs, eat meat, etc, etc, etc. The use of two words can say all that in one breath. No one is ever going to assume that your being straight edge or not is the single most definitive part of your psyche. If they do then they have much bigger problems then asking you to define punk rock. My point is that the best you can ever hope to truly achieve is to describe your personality with this set of restrictive words I am using right now and terms such as straight edge, punk rock, riot grrl, and other "magical words" only serve to make that task easier. You are obviously of well-above-average intelligence and ability to express yourself as demonstrated in your column (I must give you credit, you are a fine writer and I respect you greatly for it) but you are forced to deal with quite a few shit-for-brains in the real world who don't know what the fuck you're talking about when you honestly try to share your opinions. The punk scene is supposed to be about deviating from the norm, anti-everything, rebellion, self-expression, and so forth. But everyone needs something to admire, respect, and ultimately be willing to defend. By that I don't mean physically. For some people it is a band, anarchism, vegetarianism, just to name a few. We need something to be important to us. We need something to salute. Being "punk" doesn't mean turning your back on human nature just because the mainstream live with it. We're not so incredibly different from the mainstream as we'd like to think sometimes. I consider myself a punk, but you'd hardly know it if I wasn't wearing my Dead Kennedy's shirt or a pair of boots. No, when I call myself punk I am strictly talking about my choice in music, not politics or personal morals. I don't spike my hair, I don't pierce my nose, I don't tattoo my body, and I don't curse all things "non-punk." Why should I? What do I care if the guy sitting next to me on the bus thinks I'm punk. You're right, that's not who I am. But I wear that Dead Kennedys shirt so that people know what kind of music I listen to simply because I personally believe that musical preference says a lot about someone. Call that a flag if you want, I sure don't. The difference I see, is that the flags you talk about are not for the person pledging allegiance to them but for everyone else looking at that guy with his hand on his heart, so that they know what he holds dear. The things I cling to are for me. Besides, I think that most people are too busy staring at the sidewalk as they walk by you to notice what color your hair is today. If a bunch of college jocks is Wisconsin want to pledge their eternal loyalty to Wayne Newton, why should I care? Four out of five people you pass on the street are complete morons, sheep being herded to the nearest McDonalds. I think I'll just sit here and play with my records (give you a nickel if you can name that reference.) In any case, I am probably drifting away from my original point and should end it here while I maintain some shred of credibility. Let me repeat that you wrote a great column and I truly respect anyone who can express themselves as well as you can. I would appreciate a response to this letter, but will understand the lack of one. Thank you for your time. Eric Wais/ 376 Oliver Rd./ Wyoming, OH 455215/ (513) 761-1155

Dear MRR,

I'd like to take this opportunity to address two issues. 1st off I'd like to say that for the past few months I have totally enjoyed Dave Dictor's column. It has been one of the best columns I've read in a while. His stories about his experiences as a teacher for "mentally disabled" kids truly moved me at times. Keep up the good work Dave.

#2 on the list is in response to Nick Fitt's more recent articles. When I first saw the "Teenage Suicide" heading on his first column I was very excited. I'm a 15 year old myself & have been waiting for a columnist to represent teenage punks. Upon reading his last few articles I wouldn't blame any older punks to hate all teen punk's guts. I can't tell if it's the fact that he writes for MRR or if he just thinks he's the shit but for whatever reason he comes off as a self-centered asshole. Who are you to say that punk belongs to teens Nick? Punk isn't a property. As much as you'd like to think that you're some sort of politically pure punk messiah all you are is just another kid like me. If the point is to be outspoken than you have to know what you're talking about your hypocrisy boggles my mind. You claim to care about the Sex Pistols reunion "about as much as I'd care about a Grateful Dead reunion" then proceed to write an entire article on the reunion. Yeah Nick, you're pretty uninterested. In an article a few months back you talked about assholes who hated you for being Jewish. Then you proceed to rip on Christians. You;re just as much of a prejudiced dickhead as those assholes at your school. Or is Judaism superior. Although born Christian I have hated the religion & its greedy empire based on fear. But you cannot go around slagging people for their religious beliefs. It is their personal choice & doesn't make them any less of a person. So in short fuck you Nick Fitt. Fuck you & your narrow minded hypocritical views. You're just one more reason why adults call us stupid kids & not respect our opinions. So before you put your fingers on the keyboard next time think about what you're going to say and at least try to cover up that you're a misinformed asshole. Sincerely,
Karl Lippia/ 5211 Elmgate/ Orchard Lake, MI 48324

Hello MRR,

This letter is in response to the "Rock and Roll McDonald's" column in issue #157. The author of said piece states that many employees bust their asses for shitty wages and asshole supervisors.

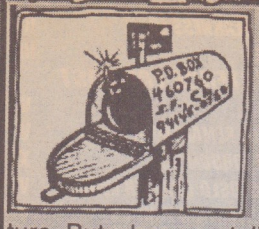
I'm sure this is most likely true. But I don't think the writer realizes a lot of the sabotage suggested only means more work for the employee after all is said and done. Stealing is great, but making a huge mess, or fucking up big orders only makes their shitty jobs that much more shittier. Do you think that if you dump Slurpee all over a gas station floor, the owner of the corporation will come in and clean it up?

I'm all for fucking with big business, but the average punk rocker will sometimes have to flip burgers or pump gas in order to make a buck for records, beer, rent, heroin, MRR, whatever. So please use good judgment when fuckin' shit up. Screw with management, not the poor soul behind the cash register. Thanks,
Matt Porwall/ Madison, WI

To "Veracitor," re: Your column in MRR 158:

While I appreciate your enthusiasm and felt your comments about Epitaph were right on, I couldn't overlook this paragraph:

"Finally, to all zines, please keep in mind a few ads are not worth selling out punk culture. If you need money that bad, fundraise with the punks for it, and we will respond (with no strings attached),




to support an uncompromised free press."

Fuck you. Okay, you're right, a few ads aren't worth the selling of a culture. But when you talk about how "the punks" will respond and support zines - speak for yourself.

I want to hear you tell that to all the kids who write me asking me how they can keep from losing money and who want to know how to cut costs even though they've already done everything they can think of. Tell that to kids who get called "sell outs" when they raise the price of their zine or they go with a distributor to try and make money. Tell that to kids who try to distro zines at shows when everyone heads straight for the records, passing the zines without looking.

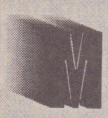
How can you say the punk scene supports zines (or will respond when asked) when zines die every day for financial reasons, when editors must choose between accepting ads and staying afloat, and when even zines who have been around for years are still in the red.

The only people who support zines are people who distribute them, buy them direct, buy ads in them and who review zines and get the word out. "Fundraise with the punks and we will respond." Like what? "Hi my name is Jen Angel and I do a zine called (no shameless self promotion for me), at this point in time I'm in the red $800, please send me money." I won't hold my breath.

Zines are in crisis every day and though you want to sound sympathetic you don't know the half of it. It's not enough to "fundraise with the punks" coz you know what, the punks aren't responding.

If you want to support zines, BUY THEM. Send along an extra dollar or stamps if you can. If you have a label or distro, BUY AN AD to replace the one they refused from Epitaph. Pay extra for the ad if you have the money. If you're in a band, sell zines from your hometown when you're on tour. Don't ask for free copies. If you want to support zines, do it, don't just give it lip service.

Jen Angel/ PO Box 3593/ Columbus OH 43210/ angel+@osu.edu



Dear MRR,

It's very rare that anything in your zine actually gets me excited or pissed off, but I felt the need to write. For those who may recall, I compiled an article for MRR about two years ago while I was in the Navy called "Punks In The Military." Did I start something?

After several months of putting up with TK Getzgo's column, I find myself forced to comment. First, let me say that while he seems to be in the Army or Marine Corps (I'm not sure which) and I served in the Navy, many of the things he discusses are universal in all branches of the military.

Simply put, his June column is a waste of paper and ink. The first two-thirds are dedicated to military personnel standing up for their racial heritage and religious preferences. I know for a fact that these two issues are of vital importance to everyone I know! Duh! Give me a break - if some white guy wrote a letter to MRR claiming he was proud of his racial heritage and religion, Tim would print it and then chew him up and spit him out, and I would applaud. I believe the only things worthy of pride are actions and accomplishments - end of list. Hey, I'll have a beer and a bratwurst at the local Germanfest this fall, but why define yourself by the piece of land your ancestors lived on, or worse, the deity you waste your time worshiping?

Secondly, his story about three female medical technicians cracking a hysterectomy joke is absolutely ludicrous! This guy claims to listen to Boris The Sprinkler and Angry Samoans and he's embarrassed by a little sexual humor?! From his comments, I would have assumed he just listened to whatever bands Kent (The Emo-Lex Luthor Of Punk Rock) McClard said were OK and wouldn't contribute to the decline in clean living and morality among punks! Heaven forbid! I'm going to get on the Boris-Hotline to Reverend Norb and have his license to purchase Bulge merchandise revoked!

I believe all this fuss comes down to a simple answer - Mr. Getzgo does not, by any stretch of the imagination, belong in the military. His views on changing the military to "allow for more freedom" and "make it more civilian-like" are ridiculous. The military is not supposed to be like the civilian community - that's why it's the fucking military! The purpose of the military is to kill our country's enemies when called upon and keep them intimidated into submission the rest of the time. I'll never forget my ship's Indoctrination session with our Chief Engineer shortly after I reported aboard for duty. He asked our group of fresh-from-boot-camp recruits what the mission of our ship was. We responded with the answers we had learned in boot camp; "project sea power", "keep international shipping lanes free", "get wasted and fuck cheap prostitutes in foreign ports", etc. He replied that it was all bullshit and our job, simply stated, was to "place ordnance on targets." It's easy to forget this when you're sailing around the Pacific Ocean waiting to stop in Honolulu or Acapulco.

Although I hate to bring politics into this, I must say that pending the results of the Presidential election in Russia, I think I'll be standing behind our home team to maintain some semblance of a strong stance (just like Ray Of Today taught us!) until America knows which direction that country is headed in. However, if the Communists are re-elected, don't worry - I'm sure they don't have any missiles pointed at the Bay Area since so many of their supporters live there, right?

All kidding aside, Mr. Getzgo summed it up himself in a past column when he stated "the U.S. military typifies a wide cross-section of America and, as a result, exhibits the same general trends and idiosyncrasies as the civilian populace." Perhaps he should read his own columns. You can no more hope to somehow weed out the bad apples in the military barrel than you could the civilian one. In fact the military has one up on the civilian community in that people really are promoted on merit. If you pass your advancement exams and have shown good leadership abilities then you will be promoted - simple system, huh? It actually works most of the time, too.

Everyone who has enlisted in the military knows that they're gonna have to do some shit work until they've earned some rank. We also know that we're going to meet, work with and live with people from completely different backgrounds than our own. People who pull their own weight and are worthy of friendship and respect will receive it; lazy assholes who complain about everything, don't give a shit and try to drag others down will be ignored, reviled and probably get their asses kicked if they don't get with the program. Mr. Getzgo would like everyone to hold hands going into battle, but people with prejudices coming into the military will probably have them when they get out and there's not much anyone can do about that. The military is big on teaching teamwork on-the-job, but when it's quitting time the fights will still happen at the local bars on Friday night.

My final suggestion to Mr. Getzgo would be to do what millions of the rest of us have had to do for centuries- shut up, suck it up and watch the calendar for your last day of hell to arrive! Also, listen to the Child Molesters' "I'm Gonna Punch You In The Face" about 683 times until you get your head straight. You're welcome!

On a final side note, a million thanks to the almighty Loudmouths for ripping Green Bay a new asshole recently. Any band with a purple van who lets me sing "Where Eagles Dare" AND are Kiss fans AND are completely cool deserve high praise and shall receive it! Much love and Metal Up Your Ass,

Ryan Poortenga/ 214A Wayland St./ Beaver Dam, WI 53916

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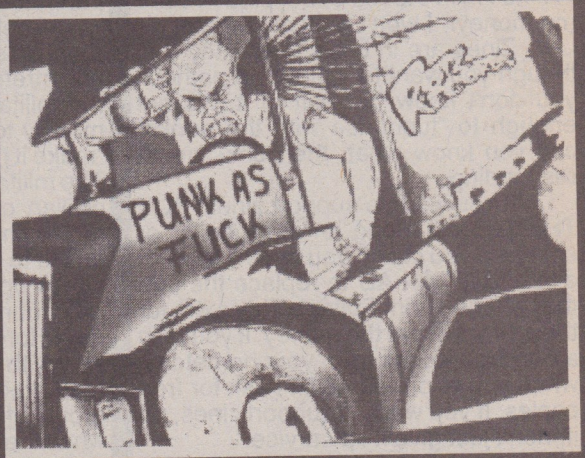


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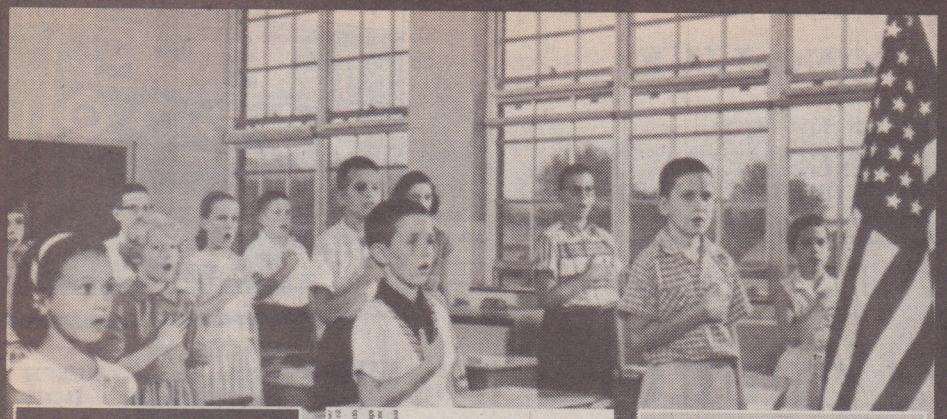

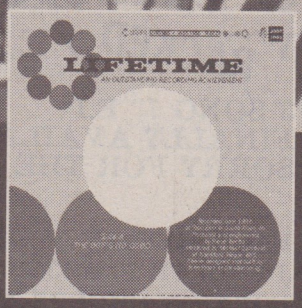


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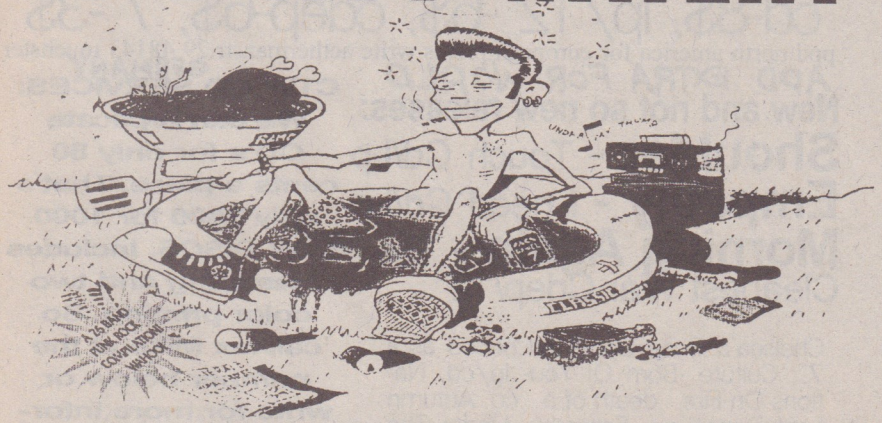

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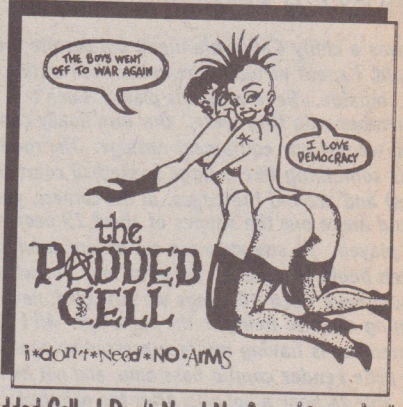


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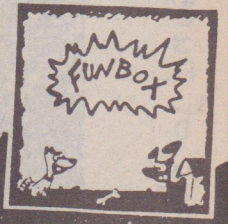


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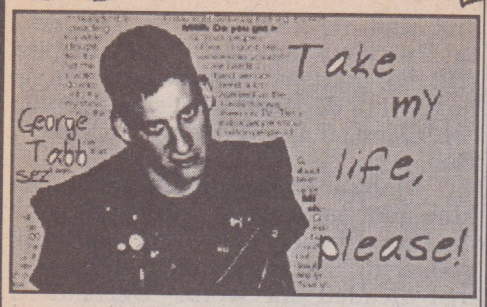



So, there I was, standing in a pile of snow, feeling Jack Frost nip at my nuts. I looked down at the snow and it came all the way up my legs, and almost touched my weinershnitzel. I kept trying to stand on my tippy toes so it would not touch my naked and exposed crotch area. See, I was nude from the waist down. I mean, naked. In the fucking freezing snow in the middle of the winter in fucking Ohio. Yellow Springs. Antioch College. The middle of nowhere. I had a pajama shirt top on, but no bottoms. And now I was standing in the snow. On a roof. Actually, more like a ledge. Outside a hotel room window. In the hotel room was the girl, Alexandra, I had just been with. I could see her covering up her naked body with the bed sheets. I tried to pry the window open, but she had locked it. Suddenly I saw the hotel room door open and then I knew that I'd most likely freeze to death, or at least loose my penis to frost bite. But let me back up a bit....

The most fucked up things happen to you when you go on tour with a punk rock band. That I can say from years and years of experience. And touring with the False Prophets was really no different. I mean, lots of shit happened to us. Once we toured the midwest in the worst heat wave it had seen in twenty years. We at stayed some house in Dayton, were they only had hot running water, and my pal Marc and I wound up that day puking in the middle of the street, and on some church stairs, in one hundred and ten degree weather. Once on tour, our van broke down in a snow storm, and we had to walk miles to a gas station, were they made fun of us for being punk rock, and made fun of our lead singer's nails. And mustache. But that was to be expected. See, our lead singer, Stephen, had these fucking nails that were so long that they would curl around and around. Each was like a foot long or something. Anyway, he painted them black, and they looked like tentacles from Alien, or that new movie, Independence Day, which, by the way, fucking ruled. My only complaint is that they blew up New York, Los Angeles, and D.C., and yet somehow managed to save the world. Hello? Not much saved, I think. I mean, why couldn't have they blown up Ohio, Texas, or for that matter, Florida. Now that would have been something. God, they'd have been doing the world a favor.a Fucking Florida.

Anyway, where was I? Oh yeah, so also Stephen had this funny little mustache. Which kinda looked like Hitler's. So everyone used to think he was a Nazi. He was the furthest from that possible. Stephen made Jello Biafra look like George Bush. But actually, I think Jello looks like Q from Star Trek, The Next Generation. But I've said that before. Have you ever noticed that you have never seen those two in the same place at the same time? Strange, huh. Think about it.

So, anyway, fucked up things happen on tour. And they especially did with the False Prophets. There were nights spent sleeping on top of pounds and pounds of pot. There were nights spent sleeping on top of fiber-fill in someone's attic. There were even nights spent sleeping on top of girls who didn't tell me they were WAY under the legal age of consent. But that's another story.

So, one winter, Stephen and the guys decide that it was not cold enough in New York, so we should tour the midwest. It was only like fifteen below in most states that winter, and our van didn't have heat, so what the hell. Of course we would tour. And we did. And we broke down in Michigan for an entire week. And our roadie/driver went nuts and hit some guy who was picking on me and broke her arm, and had to fly home, where she was so happy with her life and the band that she killed herself by doing a swan dive off a skyscraper. That winter I also had had a big fight with my then girlfriend because while I was on tour, she was seeing other men, one of them her ex-boyfriend, who was in a notorious New York band, and who wanted to kill me. Life was swell.

So when we pulled into Antioch College, a small liberal school smack-dab in the middle of fucking nowhere, I figured that nothing really bad could happen. I mean, there were only like a handful of students attending the fucking school, and most of them were like hippies or something. I remember meeting this cool guy named Clark, who was into planting trees, and who majored in that. Planting trees. What a fucking school. I also remember this girl who was majoring in punk rock, and its social impacts upon society. Yeah, she'll get a good career with that major. Then again, right now, in this climate, geez, I think I lost my calling. But I mean, that school let ya do anything, and most of the students did.

The campus of Antioch was pretty huge, and the town the college was in, Yellow Springs (I can only imagine why it is called that) was quite small. All I remember about it is an ice cream place where everyone used to go, and see this big cow. Whatever. Anyway, the campus was mostly empty. There was this big gym that no one ever used, and we, the band, played in an empty dorm. I mean fucking really empty. No one lived there. There were not even doors on the place. So, well, it was kinda cold. But it was fun, anyway. I got to break out lots of windows with my guitar, and didn't even get yelled at once.

The school cafeteria was kinda cool too. You could order like any kind of food, and they'd make it for you. Like your own private restaurant. And all the girls there. Wow. Hippies, or free love, or whatever. They all talked about being into the bi-sexual thing and all. And this was in the middle of nowhere. It was like we had landed on Venus, and the planet was controlled by women. And the bi-sexual thing. Wow. I remember asking some girl why that was happening so much there. She told me that the ratio of girls to guys at the school was five to one. Heaven, I figured. Except for that twenty-eighth day every month. Doh.

So, after we played our show at the school, the students thought they would be nice and put us up in their hotel in the student union building. The place was like the god damn Holiday Inn, or some classy joint like that. They had towels in the bathrooms, and big huge beds. And there was no one else staying at the hotel. It was kinda like a scene out of The Shining. Anyway, the students were very generous with the room that they gave us for all five members of the band to stay in, plus our roadie. So, as usual, I got the floor, because I was dumb enough to bring my own self-inflating air mattress on tour with me. Meanwhile, Stephen, Debbie, our guitarist, Steve our bass player, and Ned our drummer, plus our roadie, all got to sleep in beds. But I didn't mind. None of them liked to take showers much, and they all kinda smelled. And Stephen wore these leather pants that he didn't wash once. Yuck.

Anyway, so all of them get the beds, and I'm there on the floor in my pajamas, which I took on tour with me. They were very classy pajamas, and I wore them every night. They had paisley things on them, and I had another pair that had stripes. I looked like Hugh Hefner, or something. Anyway, the whole band used to laugh at me when I'd exit the bathroom before bed in my pajamas. They said I looked like a dork, and not a real man. I think they also laughed because I took so many showers. Hey, I like to be

clean, fucking sue me.

That night, with all of us in the one hotel room, I was kinda dreading my existence with the False Prophets. It was fucking freezing outside, we were in the middle of nowhere, and I was kinda getting homesick. I missed my mom and step-dad, Nick, and missed all the good food in New York. I mean, on this tour, Stephen and Steve insisted on eating at restaurants that were not "corporate". That meant we ate at mom and pop diners everyday, where everyone would laugh at us, especially Stephen, and I know that in the kitchen that they'd be spitting in our food. I remember once Stephen asking for a hamburger with no mayo or ketchup. They gave him a burger with both. He took one bite out of it and called the waitress over, and told her that he wanted no mayo or ketchup. She apologized in a voice that was very mocking, and took the burger to the kitchen. Then a second later she came back with a burger that looked exactly the same, with the same bite mark and everything. Stephen took off the top bun, and saw that the burger had been scraped clean, on what looked like someone's shoe. Yeah, I love non-corporate places. Gimmie a Big Mac. With fries. And I don't care that our guitarist, Debbie, is fucking allergic to it. Punk Rock.

So we are all getting ready to go to bed. The rest of the band is watching television, and Stephen was kinda thumbing through a porno magazine of all black girls. He was into that at the time. Kinda a reverse racist. Well, I shouldn't say that. He just had a taste for black girls. I remember all these cute girls used to hit on him at shows, and he wouldn't be interested unless they had dark skin. He shoulda floated some of them over to me, but, well, he didn't. Anyway, so he's looking through this magazine full of black naked girls, and talking about something or other. Usually I didn't listen. Stephen liked to talk a lot. In fact, since he couldn't drive, he was the guy who used to stay up all night on those long drives and keep the driver awake. He used to talk and talk and talk and talk and talk. Thinking back on it, I probably wouldn't have driven onto the shoulder and almost killed us all in the Wastelands of Wyoming if Stephen had shut up. His voice eventually used to put me to sleep. I had a hard time staying awake on stage sometimes.

Anyway, so he is going on about something, probably involving whips, handcuffs, and Afro-sheen, and I was kinda falling asleep. Suddenly there is a loud knock at the door, and Debbie jumps up to get it. She is sleeping just in her t-shirt, so I got to see her cute legs. Wow.

Debbie opens the door, and this girl, Alexandra, is standing there. I had met Alexandra a few hours earlier at our show, and we really seemed to hit it off well. She hardly spoke any English, only Italian, and that is probably why she liked me. Anyway, she asks for me, and I go say hello to her in my pajamas. The whole band makes fun of me. Alexandra understands the taunting enough, and tells everyone that my pajamas are cute. Ha. Then she shows me a key. I ask her what it is, and she says, "a key". Doh.

It turns out it is a key to another of the hotel rooms, where she takes me. The whole band kinda laughs when me and my pajamas leave, but I could tell they were sort of jealous.

So Alexandra opens the door to a hotel room and we go inside. She then sits on the bed and looks at me. I look back at her. She has beautiful brown eyes, brown hair, nice size breasts, and a broken arm. I again ask her how she broke her arm. I had asked her earlier at the False Prophets show, but I don't think she understood me. She tells me "never mind", in a heavy accent. Whatever.

So, somehow, we start to make out. She is a great kisser, and I cannot believe my luck. I mean, here I was, in a fucking hotel room in shithole Ohio, making out with a sexy Italian woman. I wished I'd had my video camera. Or just regular camera. I mean, no one back home would have believed it. Especially my friend, The Son Of The King Of Punk Rock. Every time I'd tell him that I even talked to a girl, he'd say, "uh-huh, sure ya did." When I'd finally convince him that I indeed did, he'd say stuff like, "you think you are such a nice guy. Fuck you, George. Girls like me better." That guy. Jeez. Putz.

So, the kissing gets more and more passionate, and somehow my pajama pants are removed, and all of her clothes are as well. She keeps saying stuff in Italian that is hard to understand. But I don't care. We are speaking the universal language of love. Or at least I am. She's busy mumbling and moaning. She keeps saying, "uzzbind", or some such word. Whatever. Finally I start to make my way south with my mouth, and she moans louder and louder. And starts to touch me, there. First she uses short strokes. Then faster ones. Meanwhile, I'm having a feast.

Suddenly someone hits the door real hard. We both stop. Then that someone hits the door again. I look at her and she says that word, again. "Uzzbind". Uh huh. Then the knocking stops and I start to work with my mouth again. But she stops me and says, "uzzbind, uzzbind". I ask her what she is saying, and the knocking starts again. She says, "uzzbind, ete eez maybee my uzzbind". I ask her to try and speak the best English she can, and she says the same thing. Finally I understand what she is saying. "Husband, it is maybe my husband". Doh.

I look at Alexandra, and her broken arm, and suddenly my heart drops, as does my erection. "How did you break your arm?" I demand from her. She says that dreaded one word. "Uzzbind". I quickly jump off of her and open the closet door. There is no room to hide. Too much stored stuff. Then she points to the window. With the ledge. And all the snow. Before I could really think about what was happening, she gets up, naked, and opens up the window. I hop out onto the ledge, two stories up, in nothing but a pajama top. She closes the window behind me, and hops back into the bed. I can see everything. There are again knocks at the door, and at this point, I feel my legs start to go numb. The snow is almost up to my dick, and I'm fucking freezing. She gets up with the bed sheets covering her and opens the door. My heart again sinks, and I know I'm a dead man. Or as good as one.

The lead singer of the False Prophets, Stephen, walks in the door. Alexandra is wearing nothing but a sheet, but he doesn't' seem to notice. He just starts to talk and talk. Alexandra looks nervously at the window, then back at him. I can tell she cannot understand a god damn word he is saying, but that doesn't stop him. He just goes on and on, and she looks more and more nervous. Meanwhile, my nuts shrink to the size of BB's, and my dick looks like one of those long balloons with just a tiny bit of air in it.

So Stephen keeps talking, and finally, I give up all hope of saving any sort of face, and bang on the window. So what if he winds up seeing me naked. All the students playing down below in the courtyard, making snowmen, err, umm, snow-people, already see my naked ass and my GG Allin impression. I bang on the window hard and all the students start to laugh.

Finally Alexandra walks over to the window and opens it. Stephen is still blabbering away, and I don't even think he notices. She somehow manages to push him out the door before I enter the room. So Stephen really never got to see me naked. That day, anyway.

After I regain use of my legs and penis, I ask Alexandra about her husband. She tells me that he goes to school with her, and is very much the jealous type. At least that is what I think she says, she is hard to understand. She also tells me her husband broke her arm because he caught her with another man. I ask

# COLUMNS

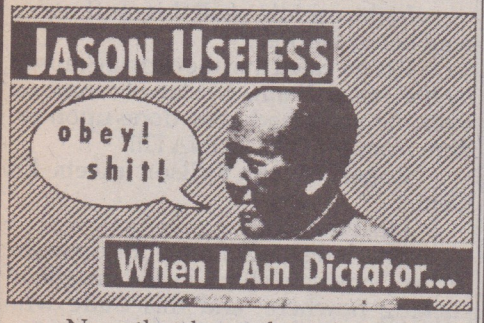
what happened to the guy, and she says he is recovering in the hospital near Yellow Springs. I ask her what her husband would do to me, and would he break her other arm? She tells me that, yes, he'd definitely break her other arm, and he'd basically kill me.

So I did the only thing I could under the circumstances. I had sex with her very quickly, and got the hell out of there.

Take my life, please.

Endnotes:

1. The new comp on Intensive Scare Records, called, "It Comes From The East" fucking rules. Great bands are on it, including Furious George. This is one of the best comps I have ever heard.
2. Speaking of Furious George, we just recorded an E.P. for Lookout!, and it is fucking great. I'll tell you all about it next month. We even got a great special guest to do backing vocals. This is exciting.
3. The Sea Monkeys, one of my local favorites, just played their ten year anniversary show. May they continue for another ten. They rule.
4. You can write me at furygeo@aol.com, or snail male me at P.O. Box 323, Village Station, N.Y., N.Y. 10014. Sorry about the AOL thing, but it seems to be the only service that seems to work with my computer right now.
5. As much fun as I poke at Stephen, from False Prophets, I really do love the guy. He is kind hearted, and stands politically where we all should. I also really like his new band, Heal. Oh yeah, they are on that Intensive Scare comp. Go out and buy it.



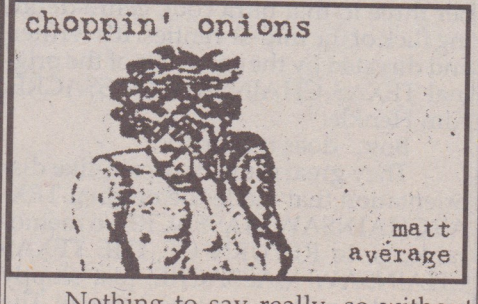

Now that last column's semi-serious interlude is out of the way, back to the bold vision of a new tomorrow. I like to imagine myself as a brutal gardener pruning society of the blights and excrescences of capitalism. I may have to poison a few aphids now and then, but the gardener's guiding interest is the welfare of the garden. Given this, I have no time or respect for those who would carp about the "rights" of my enemies, and who would maintain, like someone who recently wrote me, that I am just as "full of shit" as "we all are." The rosebush does not mourn the aphid.

—The English language has had a glorious history. It was the language of Chaucer, of Shakespeare, of Poly Styrene and Rev. Norb. Few languages on Earth have such a range of expressive power and subtlety. Unfortunately, in the last 400 years or so, the King's tongue has become the hated language of global imperialism and domination. Indigenous people worldwide have been forced, by gun or by starvation, to learn a clumsy and mystifying language, navigating the bewildering peculiarities of spelling and grammar that are characteristic of a language that developed on an island. As part of our uncompromising struggle against imperialism in all its forms, then, we should hastily abolish English. Americans, Britons, Canadians and Australians can take comfort in the fact that most world languages are not as difficult to learn as English. A few scholars will be licensed to learn and speak English, for academic and historical study, but English's day as a lingua franca must end.

—True democracy can only be based on economic democracy. If people don't have control over the material basis of their existence, political democracy is a sham. Therefore, it is our immediate program to legalize counterfeiting. Possibly, this will enable people to pay themselves whatever wage they want, for anything or for nothing at all. More likely, it will precipitate a crash of the money system, forcing us to figure out a better way of buying and selling, one that is, indeed, a neutral medium for trade.

—The idea of current government regulations doing anything to prevent corporate polluting is ludicrous. Fines and lawsuits are nothing to the Fortune 500 giants who are responsible for much of our current predicament. Our program would be a truly effective one: prison camps for the executives of major polluting companies, located at the sites of their biggest crimes. Let Monsantos CEO watch his fingernails curl up and fall off. Maybe next time hell think twice before he approves any major dumping.

I'm gonna keep it short and sweet this time. Get ahold of me at PO Box 63452, St. Louis, MO 63163.




Nothing to say really, so without wasting anymore time, let's get this started...

BOTCH "The John Birch Conspiracy Theory" EP - An excellent record on all accounts. The title of this record is in reaction to the rising popularity of right-wing politics infiltrating the straightedge scene. Just to be clear, BOTCH does not espouse right-wing rhetoric, in fact their quite the opposite. Noisy hardcore that charges forth without hesitation and shrill vocals is the weapon of choice for this band. You must get this! (Phyte, PO Box 14228, Santa Barbara, CA 93107)

SCHEMA "Double Sun, Darkhills"/"Penny Dreadful" single - A somewhat quiet record, with introspective music and spoken vocals, which deal with lost love, I guess. There are a few bursts of aggression, but still this is restrained. On a musical level this is okay, but the vocals and lyrics are a bit melodramatic. Features a member from MANRAE. (Subjugation, PO Box 191, Darlington DL3 8YN, U.K.)

BRAID "I'm Afraid of Everything" EP - This is one of those records that with every listen I hear something new in the songs that I missed on a previous listen, Very layered with suttle details slipped into parts where you least expect it. All three songs start off with the slow and quiet guitar part, then all the instruments come in and the pace picks up, then the song ends abruptly. The first songs are the best. I like how the trumpet is kept in the background on the first song, "Radish White Icicle", which in a weird was has a strong presence without being overpowering. The third song, "Now I'm Exhausted" seems a little unfocused compared to the others, although the backing vocals are a nice touch. Good stuff to say the least. (Grand Theft Autumn c/o Braid, PO Box 4055, Urbana, IL 61801)

MALCRIADA/JUHL split EP - This split is arranged where both bands have one song each on both sides of the record. As soon as one song ends the other one starts up. MALCRIADA is the standout of the two, with female vocals that are backed up by music that rises and falls, and on the first song, "Jaded" there's the dual vocals thing happening, one singing, the other yelling, creating a good contrast, illustrating the lyrical content well. JUHL are good musically, and the vocals, when yelling, are good, but when 'sung', it's a whole other story. (GSL, PO Box 11794, Berkeley, CA 94712-2794).

PARADES END "Sphere" EP - Chaotic post hardcore that has a good deal of speed running throughout to keep you alert. Nothing really new, but this is okay. The packaging is excellent, from the cover right on down to the labels on the record. A work of art suitable for framing. I'm not kidding. (The Wordsmith Covenant, PO Box 15645, Long Beach,

CA 90815)

AGEING "Fragments" 10" - Generic mid-tempo straight-edge metal. Over produced, predictable and forgettable. (Twilight Records c/o Marco Voltani, Via Calzolari 3, 40128 Bologna, Italy)

REVERSAL OF MAN "Independence Day" EP - Kind of reminds me of PORTRAITS OF PAST with the blood-curdling vocals, but the music here has a metal tinge executed from a slower angle and way too much 'quiet' bits. The spoken word in the songs makes this melodramatic. (12722 Greenmoor Dr., Tampa, FL 33618)

ARMSTRONG SECRET NINE four song EP - Discordant music that wastes no time in getting down to business. The instruments create their own layers enabling them to stand out in the mix, while the vocals hold their own underneath the weight. Really good stuff. Even the packaging is ace. (Donut Friends, 1030 Jessie, Kent, OH 44240)

DAWNBREED "Kiosk" LP - Excellent follow up to their previous outings. Without a doubt these guys are a hardcore band, but at the same time they go far beyond the boundaries of hardcore. They draw from a vast array of influences and blend them together, putting a twist on all that is expected from HC music, creating their own sound. This is one of those records that you can not passively listen to. They grab hold of your attention to the very last note. (Common Cause, Konrad-Adenauer-Str. 58, D-73529 Bettringen, Germany)

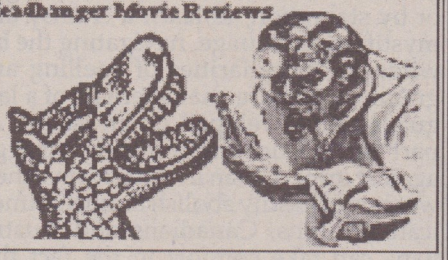
DIRECTION "Flatline" EP - Straight-edge minded hardcore with tempo-changes, crunch, and metal riffing. A good reference point would be someone like DOWNCAST. If this is your thing, you'll be happy with this. (Ballyhoo Withdrawal Records, PO Box 281, Flint, TX 75762-0281)

RASH OF BEATINGS "Pressure Bomb" EP - Brutal power violence fromArkansas. The vocals are totally sick, it sounds as though the vocalist is wrenching shit up from the darkest recesses of his stomach to get the words out, and while this is happening the band plays the music as an encouragement. Heavy with a furious speed amidst dark twists that permeate this auditory affair. (Sensual Underground Ministries, 1430 S. Quincy Ave., Tulsa, OK 74120-5826)

THE VSS s/t CD - This disc is a collection of previously released material, and if you missed out, or are missing some the records, this is essential. Sounds like a mixture of ANGEL HAIR (features an ex-member), DRIVE LIKE JEHU, and CLIKITATIKATOWI with all of the noisy guitar stylings, driving beat and layered sound. Great band, great disc, and something that spends a lot of time in my disc player. (GSL, PO Box 11794, Berkeley, CA 94712-2794)

That's it for now, as you know, keep sending the stuff in for review. Don't forget to include a decent amount of cash to insure a good review.

**Mad Prof. Mike's Headbanger Movie Reviews**



Hello, America!! This is Mad Professor Mike with the Headbanger Movie Reviews!!

I know what **THEY** are up to.

You know who **THEY** are.

Y'know.

**THEM**!!! That's who **THEY** are. Like, "You know what **THEY** SAY..." But who **THEY** are in "You know what **THEY** say" aren't the real **THEM**!!!. **THEY** (the real ones) would never let us know what **THEY** really say.

Unless you know how to read between the lines.

Here's the deal.

There's a theater near where I live. Nice place. Old theater. Art deco. Wooden floors. ROCKY HORROR most weekend nights.

Nice theater.

They (Not **THEY**!!!! Just 'They') had a Horror movie marathon there a couple of weeks ago. Twelve or fourteen hours of screams and arterial spray. Classic stuff. NIGHT OF THE LIVING DEAD, the original TEXAS CHAINSAW MASSACRE... stuff to make you feel real good inside. Warm fuzzy Horror movies.

One of the movies shown was a special sneak preview of an independently made movie that has yet to be released, or to find a distributor... THE RETURN OF THE TEXAS CHAINSAW MASSACRE. This would be sequel number three to that ultra cool, genre-defining flick of the mid-seventies. It's written and directed by the co-writer of the original TEXAS CHAINSAW MASSACRE, Kim Henkle.

Boy... does it ever suck.

They great sense of dream-like disorientation that made the original TEXAS CHAINSAW MASSACRE so memorable, is, in RETURN OF THE TEXAS CHAINSAW MASSACRE, just sloppy film making. Or so it seems, anyway. The movie is peppered (well, SATURATED is a better word) with your standard BS teen-age slasher movie motifs. Our protagonists are kids who get sidetracked into scary woods on Prom Night, for cryin' out loud. Now, I think what Henkle wanted to do was to show the world that all the dumb slasher flicks of the late 70's and 80's were all riffs on TEXAS CHAINSAW MASSACRE, and that it was time that she showed the world what's what and *reclaim* these riffs for Leatherface and the boys. Let's face it, in film, TEXAS CHAINSAW MASSACRE has been ripped of by everything from MOTEL HELL to SILENCE OF THE LAMBS. I suppose if a few thousand assholes made billions of bucks ripping ME off for two decades, I'd want to do the same thing.

But in the execution, the reclaiming of these riffs just comes across as ... well ... rip offs of the movies that ripped off TEXAS CHAINSAW MASSACRE. It's all so badly done.... There's no originality....

Except for ONE aspect of the movie.

ONE aspect that I thought was so funny, I thought I was gonna piss myself, laughing so hard.

Y'see, you've got this part of the flick that's a recap of the classic scene in the original MASSACRE where Marilyn Burns is strapped at the dinner table with Leatherface and company. (This time, it's a pretty girl in a prom dress. Yeesh!!) There's lotsa screaming and yelling. The whole nine yards.

In the middle of all this mayhem...

In the middle of all this noise...

In the middle of all this stuff we've seen better before...

It is revealed that the carnage caused by the Texas Chainsaw clan of cannibals over the years had been done upon orders from the ILLUMINATI!!

Robert Anton Wilson meets Ed Gein...

I lost my shit.

This long black limo pulls up to the Texas Chainsaw shack in the middle of fucking nowhere, and this dude who looks like a Swiss banker comes out to yell at the cannibal clan for just not doing ANYTHING RIGHT.

A fucking brilliant moment, shining like a beacon in an hour and a half of dog poop.

So as I walked home from the Horror movie marathon in the early morning light, something hit me.

The Illuminati ... The Masons ... The Templars... you know... **THEM**!!!

***THEY*** REALLY COULD BE BEHIND THE TEXAS CHAINSAW MASSACRE MOVIES!!!!

You laugh, do you?

Well I'm gonna point out some stuff

that's gonna make you think of AREA 51 as a place as safe and familiar as your local bakery.

Check it out.

In RETURN OF THE TEXAS CHAINSAW MASSACRE, various acts of mayhem occur to the mighty song "Two-Headed Dog/Red Temple Prayer" by proto-punk rock god (and Texas icon) Roky Erickson.

So?

Last year, on *The John Larroquette Show*, the character Larroquette plays (who is a collector of Thomas Pynchon first editions, just like Larroquette, in real life) spots Pynchon (the reclusive king of all weird conspiracy writers) in the bus station where he works. When Larroquette's lawyers contacted Pynchon's agent for permission, Pynchon stipulated that on the show, the Pynchon stand-in must be only seen on screen from behind, and it must be sated in the script that Pynchon is wearing a ROKY ERICKSON T-SHIRT!!

Coincidence?????

I DON'T THINK SO!!!

The original TEXAS CHAINSAW MASSACRE has a gnarly bit of opening narration, spoken by a deep voiced young man. It's a prologue well delivered by none other than...

JOHN LARROQUETTE!!!!

Coincidence???

I DON'T THINK SO!!!!

And who, pray tell, directed the first few episodes of *Nowhere Man*, the ultra-paranoid TV show that **THEY** want you to think is just fiction, but is in fact all true, so that people won't think that that is how **THEY** really operate?

Who directed the first few episodes of *Nowhere Man*?

Could it, perhaps, have been NONE OTHER THAN TOBE HOOPER, DIRECTOR OF THE FIRST TWO "TEXAS CHAINSAW" MOVIES?

Why, yes! IT WAS!!!

Coincidence?

I DON'T THINK SO!!!

So, what THEY want you to think is that all this stuff is fiction, so THEY can go around DOING all this stuff, for real, and we poor schmucks just blithely go about our business, not realizing that this stuff IS ALL REAL!!!

So why am I telling you all this, at the risk of MY LIFE?

Well, if I tell you guys what's really up, regardless as to whether or not I believe it myself, then I'll be spared, because I'll be propagating the belief that this all fiction, because I'm presenting the truth in an absurd manner, which inherently fosters DISBELIEF in THE TRUTH, which what **THEY** want!!!

Whew!

So, you see... if I *hadn't* written this expose, then I would have been killed, in order to keep their secrets safe.

Thank God for Tim Yo and *Maximum*.

Later.

profmike@dnai.com

So this is (hopefully) my first article in the Almighty God of Fanzines, MRR. And to tell the truth, this is hardly a "crime story" in that I didn't do anything wrong.

It all started about 4 months ago when the local strip mall (strip malls are the scourge of Southern California. Don't let this happen to your town. Fuck shit up.) Anyway, about 4 months ago the local mall hires a full time rent-a-joke. My brother is a skater. I'm a rollerblader. (i know we're supposed to hate each other but labeling is bullshit). This sucks, because the local mall is a great place to skate, and all the security officers before were pushovers. But this one isn't. Let's call him "Danno".

Danno is the epitome of stupid. This man has the IQ. of Forrest Gump, and he probably didn't finish High School. And he has the mentality of a jock. Always do what you're told, hate people that are different from you, and always be a hot-shot and throw your weight around. If he wasn't a security officer, he'd be perfect in the military. (sorry TK Getzgo). This schmuck acts as if he owns the damn place. Usually we chase security off or they don't care, but this guy thought it was his duty as a good Christian to eradicate all skaters.

So my friends and I took it upon ourselves to make his life hell. We'd put shit on his car. One time we took every single shopping cart in the place and balanced them around his car. That was fun.

Several times he threatened to cuff me, but I informed him that that was assault and if he touched me I'd sue. He'd asked me if I could read the "no Skateboarding" signs that are posted around. I said that I hadn't. And of course, when we walked through there, we'd say "book 'em, Danno". He hated us. So one day I was walking through there by my self. I Walked around a corner and there was Danno. So I walked by and said, "Book 'em, Danno" while making the straight edge sign. He jumped on me and tried to wrestle me to the ground and cuff me. Let's get the big picture. I was walking legally down the boardwalk. He weighs 230, I weigh about 120. I'm 16, and he's in his 20's. What's wrong with this picture? So I scream for people to call the police, and I'm cussing at Danno, telling him it gonna be hard to find another job without a diploma, and he's got one cuff on. I yelling at the top of my lungs for people to help, and finally another man comes and grabs me by the arm, and grabs a pay phone to call the Sheriff's. Danno is intent on dragging me away, and it hurts to be dragged by handcuffs, so the nice man tells him to stop. Two squad cars arrive, and they tell Danno to take the cuffs off. He says that he forgot the keys. The sheriff tries his keys and they work, thankfully. As anyone who's ever been arrested knows, those things are uncomfortable. So they take his statement, and as I am listening to the bullshit he's giving them (I was trespassing, apparently), Some nice lady from the restaurant this happened in front of says, "oh my god, what happened to you?" I looked down, and sure enough, I was bleeding in a lot of places. This pissed me off. I had cuts and bruises everywhere. So the cops finally take my statement, what I just told you, and the nice cop tells me that if I want to press charges, I can. I say hell ya! Fry him! Then the cop says that if i put him under arrest, he can put me under arrest for inciting, or some such bullshit. And then Danno says, "Can't we just forget this whole thing, and let bygones be bygones? I'm just a starving student." I'm thinking, yeah, right. What are you a student for, your GED? But I talked to the cop, and he said that they couldn't take him to jail, and then I considered the fact that he could have me arrested. He said that if I dropped the charges, he'd still chew Danno out. So I dropped the charges and decided to sue him in a civil suit. My mom called Amsuck (Amsec) and they were real defensive about their officer. She'll threaten to sue and if they don't fire him, we'll go through with it. What a putz. So take this advice from my experience. If you get wrongfully arrested like that, and you weren't doing anything wrong, just go with it, and then see what the cops say when they show up. This will enable you to avoid any nasty charges like inciting. And be very polite with the pigs. That will encourage them to be on your side. And as always, tell the whole truth, because if it goes to court, and something comes out late in the trial, it will affect the trial more than if it is mentioned at the

beginning.

If you want to write me, and you are unpunk enough to have e-male, write me at onecritic@aol.com If you are a true punk rawker, snail mail me at 3029 Adirondack ct. Westlake, Ca, 91362.

If you happen to be unpunk enough to like ska, and I know a lot of us are closet Rudi's, send $3.00 or a few stamps and I'll send you my band's demo (the Critics) and a few stickers. If you are punk, write with some stamps, and I'll send you my friend's demo of his band the Veteran Flashbax. It's sort of an A.F.I./ Bouncing Souls/ Heckle type of thing. Thanx, and until next time Janny Drees.

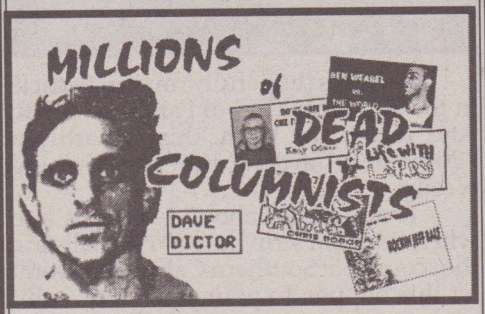
*Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.*

I just heard from people that were close to him that Donny the Punk (aka Stephen Donaldson) died. The word is meningitis, a quickly attacking fever that killed him within a week. What the fuck is meningitis?!?

Anyway, I shouldn't be the one writing this cuz I really didn't know him well, and I'm sure Mykel will have a lot more to say next month when he returns from Mongolia (he's en route now), but I wanted to let people know this had happened. Donny was one of those unique old school punks that can't be replaced. At the center of many a controversy over the years, Donny also gained notoriety as a spokesperson for men raped in prison (which had been his plight), as well as for other causes, even appearing on the national media on such programs as "60 Minutes". In recent times he became a proponent of the oi scene (Donny the Skin?), which is somewhat ironic (or maybe related) because of the amount of times he had been beaten up by skinheads over the years for his sexual orientation and behavior.

He also contributed to many, many zines, writing articles on different topics over the years on a wide range of interests he held. An extremely intelligent and understandably alienated guy, he will be missed by the punk world in general and NY's scene in particular. Since I believe he was a Buddhist and a big internet user, I imagine he can be reached hereafter by esp-mail at: donny@bardoplane.com. I would also assume this means his presidential bid is canceled, though being dead doesn't seem to have stopped Bob Dole. Bye Donny.

Having said that, I'd like to end this on a more up note: the Motards fucking rule! Fueled by alcohol and possessed by the spirit of the Germs, this Austin band rages and convulses, falls down and plows onward. Do not ever miss them if you're lucky enough to have them visit your town. The kind of band that won't last forever because their livers will fall out soon. Life is indeed short, so get pissed, destroy, and have fun, too.




**Sorry Mommy Your Boy's a Commie**

Ah shucks! For a while, when people would go on about one progressive cause or another, I'd get this numb feeling, my mind would drift till they stopped talking, and then I'd reply, "Yeah, Republicans suck." I didn't disagree. I was just going through one of those sensory overload topping out modes for the past year or two. Life was easier just a short while ago.

Since then, to stay a teacher, I had to sign up for this education and socioeconomic course at my local college. Then, the other morning, the phone rang early. "Who's calling me this early?" I first thought. As I reached for the phone, I remembered who the only person who calls me at 7:15 a.m. was. "Good morning Mom," I mumbled. "Aren't you going to school today?" in that familiar stern tone I was raised under. "No Mom, today's Friday. They don't have summer school on Fridays. I'm tired and I'm going back to sleep. I love you and good-bye." I put the phone down, stumbled back to my bed and laid back down.

And of course I couldn't fall back to sleep because I started thinking about how pissed I was with my mom. "Why so pissed?" you ask. You see, My mom was an old time Democrat through the fifties and sixties. Always saying good stuff about trying to help everybody in this society and to care about people around the whole world, not just in the U. S. That voice of altruism always stuck with me, but between then and the eighties, she changed. In the seventies, she did a stint for four years as a born again Christian. But that didn't stick. Then, she went to a few parapsychology seminars and claimed she heard "spirits" in the attic. This was right after the "Amityville Horror" episodes and Amityville is right down the road from where my mom lives in Glen Cove, NY. That interest faded. Next, she got a bunch of pets and would delight telling everyone how much she liked animals more than people. At the end of the Carter days (late seventies) with all those crazy Iranians taking hostages, she got tired of people pushing Americans around so she became a big fan of Ronald Reagan. You could say anything to her about him. He's senile. He says trees pollute. He sleeps through his cabinet meetings. He, accidently, on the radio threatened "Five minutes till we start the bombing." He could be personally selling "A" bombs to the Iranians or the Contras. It didn't matter. She adored him. She voted for him twice, sent money to his campaign (as if he needed it), she even voted for his Vice President twice. She's the type of person who just doesn't get it when you suggest they cut the military budget or that the war on drugs is a criminal waste of money and that social spending is far too low.

If she'd always been this uptight, Republican all along, I'd accept this all a lot easier, but she hasn't and I don't. She's gotten to calling me up to denounce Hilary Clinton and whatever's in the news about Whitewater or Paula Jones and I'd reply to her to "cancel cable" because you need another hobby beside watching Crossfire on CNN. I've been wanting to tell her my plan to nationalize Taco Bell, take all the meat products off the menu and serve tostadas and ice tea free, day and night, and that we should pay for it by legalizing marijauna and decriminalizing all drugs, setting free all the people in jail for nonviolent drug related offenses. (even William Buckley says this would save America eighty billion dollars a year) and I'd think good, suck on those eggs Ms Republican.

But anyway, laying in bed, thinking about all I'd been learning in class lately, how Holland has twelve million people and nine thousand in prisons, none for drug offenses, but Oregon, with three and a half million people there, has 60,000 people in jail and over ten thousand for nonviolent drug related charges. It makes me ill to think how much money has been wasted on all the cops and narcs and border patrol people busting people, processing them, testifying against them, and all the court related costs, the district attorneys and jurors, and jail guards and parole officers, and all the

new prisons built and the maintenance of the old ones. All the innocent people shot or hurt, all the broken lives of people affected by the criminalization of drugs. The Green Party says it has cost us four trillion dollars over the past twenty years. Think of the schools, hospitals, the windmill water desalination plants, fish hatcheries to feed the hungry, house and take care of everybody, teach them to take care of themselves and be self-sufficient. I listened to Noam Chomsky's newest CDbook, which he documents the wealth of the richest in this country concentrating into fewer and fewer hands and how the U.S. leads the way with fewer food conglomerates, who truly decide who and how many will starve this year. And, of course, fewer news sources will report this and how we all are making less and working more (except Rancid and Jim Carrey). And how many go hungry? Half the world's population of 6 billion suffer malnutrition; ixty percent live in shanties or are homeless; seventy percent can't read or write.

When you work in the schools you see how we are preparing the kids to get ready to drop out. Hey, twenty eight kids in a class on average here in Portland. With more dropouts, there are more people going to prison and more money in people's lives being wasted. I'm laying here all worked up so I decide to get up and write this column.

Now, back two weeks ago to my last week of school. Jameson (my little Woody Allen/Ice Cube autistic student) gets to be an Eagle (it's an award the classes give to the student of the year). Now it's his turn to get it and he turns to me and says he doesn't want it. I say, "Man, it's your's, guy. You earned it. Go claim it." Jameson looks at me and says, " I don't want to go up and get it." All year he complained that he didn't get the award and now it's his chance. Then the principal called his name, "Jameson Garrison, our newest Eagle, from room #102." Jameson just sat there gripping the arm rests, shaking his head no. I jump up and say, " Come on. I'll go with you." He says, " No way." I plead, "Jameson, I'll buy you a Bulls hat." Jameson, being a big Bulls fan smiled, got up with me and we got his Eagle Wings certificate and the principal grinned at me knowing from his and Jameson's time spent in the principle's office this year that I had earned those Eagle Wings, too. It was good to see Jameson "the Cube" Garrison get his award.

Later that week my class and I got up and sang " This Ol' Man" with me on acoustic guitar. You know, "This ol' man, he played one, he played knick knack on my thumb, etc, etc." and we did a good version of "Chicken Squawk" for the three hundred plus kids and teachers of Creston Elementary. It was really cool. Finally, after nine months, all the teachers smiled at me and it was a good way to go out for the school year. Working for a public school is a bit like working for the Post Office or even the Army. It's weird. I didn't open up but to a few folks about who and what I am and had been doing the past fifteen years singing for the Dead Cops and all. Now it's to the unemployment offlce (laid off seasonal work, you understand) and like I mentioned, taking this class at P.S.U. and my mom calls me back.

It's about 9:00 a.m. now. One of my brothers sent her my first column and she's upset. She never knew about my big pot bust in Texas. She was freaked out about it, but after a bit she calmed down and even got to telling me how happy she was that I'd gotten a real job and that l was writing about kids and the school and that I'd finally settled down and I'm not ranting about dead cops, damn Christians and about government conspiracies and all. I let her go for a bit and I said, "Well, sorry mommy, your boy's a commie because I'm still a dead cop who can't stand dumb Christians and the drug war is a big government conspiracy, and yes, Republicans suck!

You can write me at: 16016 SE Division #321, Portland, OR 97236

## STRANGE ORZE

### C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

**People Who Don't Get Cable**

In May a Norman, Oklahoma, man beheaded his neighbor and then walked naked to a trash bin at a nearby shopping area near the University of Oklahoma and threw away a bloody knapsack containing the head. The 33-year-old man was arrested back at his rooming house where he was taking a bath.

In San Antonio, Felix Rivera, 33, greased his body in cooking oil and attempted to enter the Pik Nik convenience store after hours through a two-foot-wide rooftop air vent. After getting stuck halfway down and tripping the burglar alarm, Rivera had to wait an hour for firefighters to free him. While being taken away by police he told the store manager, "Sorry man. All I wanted was a beer."

According to the residents of Puerto Libertad, a Mexican village on the Gulf of California coast, it had not rained in their village for 17 years, until June 10 this year. That's the day Russian scientist Lev Alexandrov Pokhmelnykh arrived in town with Heberto Castillo, a local politician, and an unnamed machine of the Russian's. According to reports, the two turned on the device and rain clouds gathered and began to rain.

**Good Dogs**

A dog pack in a Calcutta garbage dump discovered an abandoned baby, took care of it through the night and then followed a woman who took it to a police station, and proceeded to stand outside, as if keeping watch, according to the Press Trust of India.

France's Sports Minister instructed the country's synchronized swimming team not to performed its planned Olympic program in Atlanta this July. Guy Drutt suggested that the message of the performance might be "misinterpreted." The team had planned to goose-step in German military style to the pool, dive in and then reenact the arrival of Jewish women at Nazi death camps, their selection by Nazi doctors and their march to the gas chambers. In their defense, the team's trainer reminded everyone that the state ice dancing team had once "skated a program evoking torture in Chile."

**History Explained**

James E. Files, a convicted cop killer serving a 50-year sentence in Joliet State Prison, confessed to UPI in June that he and reputed mob hit man Charles "Chuck" Nicoletti were the gunmen responsible for assassinating President John F. Kennedy. Files said that Nicoletti got his orders from mob boss Sam "Momo" Giancana. Files was a former U.S. special forces member who served in Laos and later trained Cuban exiles for the Bay of Pigs fiasco. The FBI has rejected the confession.

In May, a report of a slain goat in Donna, Texas, near Brownsville in the Rio Grande Valley, was attributed to the Goat Sucker or Chupacabra. For those keeping track, the Goat Sucker has now been seen and blamed for animal mutilations in Puerto Rico, Central America, Mexico, and the Florida Straits.

**Piltdown Man With A Gun**

In Getzville, New York, a 37-year-old man argued with his brother after a pizza delivery boy forgot to bring soda with the delivery. The man did not think the boy deserved to be paid and yelled, "He should have brought the Pepsi!" before firing two shots at his brother through a closed door.

When police showed up to tell Roderick Baker, 70, that the more than 50 animals running wild on his property were junking up his yard and the Uniondale, New

York, neighborhood he lived in, he took a flock of 140 hens and roosters hostage, threatening to kill one a minute unless the police left. He was arrested after cutting the head off the third chicken.

**Well then, that's Okay**

A 28-year-old San Diego man was mauled by two Manchurian brown bears after entering their enclosure at the San Diego Zoo. The man, who underwent emergency surgery for a gash to his groin, explained to police that he went in after they motioned for him to join them.

**Somebody's Neighbor**

John Bakenhus, founder of the group Aryan Faction, explaining to a judge why he burned down a black church: "The main reason, Your Honor, was (the) racial element. Your Honor, it was the main reason. But also, Your Honor, I love to see things burn. I always have. Almost burned down our garage at one point in my life. I burned down many things. Small things. I burned my toys, my G.I. Joe men, I used to try to burn them, see if I could make the plastic melt. I have always loved to see things burn.....And we have a wood stove at the house and I used to love to load it up and light it during the wintertime. I guess my father caught on to that."

Officials are searching for a mystery tribe sighted in the jungles of Indonesia. The people, seen by villagers looking for firewood, are reportedly tall and light-skinned and adept at using parrots as an early warning system to alert them to the approach of people in the jungle.

**BVM World Tour '96**

Since June 21 hundreds have gathered at the Chapel of the Immaculate Conception in the Bernal Heights section of San Francisco to view a glow on a brass gabled roof that some say is an apparition of the Blessed Virgin Mary. Others say that it is the image of Christ.

Two policemen in Chasico, Argentina, tried to demonstrate to their superiors how essential they were by faking a number of crimes, including setting off alarm bells at a school to demonstrate how quickly they could arrive on the scene; burning down part of a school; reporting robberies that didn't happen; and firing shots into their car to show proof of a shootout with crooks. The sudden crime wave attracted the attention of police officials who investigated and found them out.

A 32-year-old, Norfolk, Virginia, man working on a construction job though that he saw the number "666" on his hand and so took a circular saw and cut it off. He refused to allow surgeons to reattach it. Now he's suing the hospital for $3.35 million, charging that he told doctors of his history of psychiatric disorders and that they shouldn't have listened to him.

**We Don't Hunt No Whales Around Here**

In Lindale, Texas, the Lindale Independent School District rejected 32 books for an advanced English class because they contained values that conflict with the community. Among the banned books - *Moby Dick*.

**One More Reason Never To Do This**

A man in West Plains, Missouri, who set himself on fire in a suicide attempt, drowned after leaping into a pond to put out the flames.

In Portland, Oregon, a 43-year-old firefighter was reinstated after being dismissed for running a former state legislator off the road in the belief that the woman was a lesbian.

**Why those signs are posted everywhere**

In May, in Central Islip, New York, a 25-year-old man stabbed a friend to death because he wouldn't wash his hands after using the bathroom.

In Orlando, Florida, in July, Shonda Cusack Deux's boyfriend refused to take her advice on how to retaliate after another driver cut them off, instead smacking her across the face with his hand. At the next red light she pulled a .22-caliber gun and shot him in the arm.

Fugitive Italian gangster Antonino Votano, hiding out to evade a life sentence for murder, was discovered after an observant police officer noticed an ever-growing pile of cigarette butts beneath a tiny window on the side of a building. After noticing that they were the same brand as that smoked by the chain-smoking Votano, police moved in and apprehended him.

A Cape Coral, Florida, man was given a one-year jail sentence for forcing his wife to wear a necklace as a dog collar, attaching a leash to it by which he led her around, forcing her to drink from a toilet bowl and offering their children rides on their naked mother.

In Cassville, Missouri, a 42-year-old man is accused of sealing his children, ages 6, 9, and 12, in separate 55-gallon metal drums while he went to work. Food and water was left with each child.

**Keep Watching the Skies!**

May 23rd: Police in Miami theorize that a mangled body found in a street probably was that of a stowaway on a commercial airliner who fell from the wheel-well of the plane when its landing gear lowered as it approached Miami International. They ruled out a hit and run after noticing that the body was covered in oil and grease. "Several neighbors thought they heard a loud noise outside their homes, described as a thump. Nobody went outside to check or anything," said police.

May 24th: A dead man floating in a Long Island marina was believed to have fallen from the wheel-well of a jet approaching Kennedy International Airport. A man working on a boat nearby heard an explosion and saw a splash and then discovered the body.

*Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere.Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.*

So this is my silly new column header. I owe much thanks to Mr. Brian Archer of Fat Wreck for his extraordinary photo help. He's available for band/ artistic photos and can be reached at 537 Baker St, SF, CA 94117. He's in high demand, so get in touch with him soon.

I've been back from Europe for four months now. I went on an almost 8 week tour with Battery from DC, and Approach To Concrete from Koln, Germany. Until a few weeks ago, I had no perspective on the tour. I could only see it in chronological order. As any storyteller will tell you, the importance is in the events, not necessarily the order. For the next few months, I'll let you in on the "Best of the In the Cold" tour 1996.

**SCANDINAVIA:** After spending the first solid week in Germany, we were all anxious to see a different landscape. We were scheduled to spend the next week in Sweden, and Norway. The scene had been hyped up to me mostly because of the burgeoning music coming out of Norway led by the Refused and the Doughnuts.

We pulled up to the first show and saw the crowd waiting outside. They were all young blond girls. Everyone was excited- the boys (all 15 of them) for obvious reasons. I was blown away at seeing so many girls at a show. They almost outnumbered the boys! In all of my years in Hardcore, I've never seen that many girls gathered for a punk rock event. Naturally I was curious to see

what was different about this place as opposed to the scenes in the US and Germany.

Now, it had already been established that I was the oldest person on the tour, but now I can admit to being the oldest person at a show. I mean I had a good ten years over these kids. I felt a little obvious and it didn't feel good.

I soon discovered that it wasn't just this one show, it was Scandinavia itself. Something was missing and each night I talked it over with Ken, the guitarist, one year my junior. It wasn't a lack of enthusiasm- the kids were all over the stage every night...It wasn't a lack of recognition-they sang along with all the songs... It wasn't a lack of sXe community- they all Xed up their hands and pointed their fingers to the sky at the most pivotal moments. And yet there was something tangible missing.

It was when we were in Norway that it hit me. I was sitting behind the merchandise table, watching it all go down. Across from me was a small coat room. It took me a while but then I realized; these kids were nicely hanging up their jackets amongst everyone else's jacket and walking away. What kind of society was this? Shit, I'm scared to leave my jacket at my feet because I've had it stolen like that before!

Then I watched the group dynamics. I was on to something now. I first noticed the girls traveling in packs into the tiny bathroom, whispering in each other's ears, and giggling behind their freshly Xed up hands. And the boys weren't much better, keeping their distance from the girls at all cost.

But the absolute worst came when a troop of parents came up to my table with their children and began to buy me out of our stuff. That sucked! I looked to the kids in hopes of giving them some secret signal that said, "Yeah, parents blow"...But they weren't as mortified as I would have been if my parents would have appeared at a show and were trying to act cool. Sick! They didn't seem embarrassed at all. It was hopeless.

When had punk turned into this? This was so sanitized and nice. Everyone was happy and laughing, parents and kids were spending quality time listening to Brian screaming his head off, Jason drumming like a freak, Graham and Ken jumping back and forth on stage. It was wrong.

I was really bitter about Scandinavia. I met some really nice people there (Daniel and Marcus, and Johann) but for the most part I felt like the fates were playing some big joke on us. I found none of the energy that drew me into this scene at those shows. I couldn't even understand why they were there. Where was the anger and pain, the danger and fear? Hell, where was the sexual electricity that I used to find at shows. Fuck, where were the freaks?!

I was really disappointed and I was afraid that I had seen the future of sXe. I didn't fight so hard to keep sXe aligned with punk to see it turned into that kindergarten romper-room. I was longing to go back to Germany.

After coming back home, I've really thought about my reactions against Scandinavia. I think I was reacting to how civil the society was, and it struck a paradox in me. I want there to be a civil society, and yet when I saw it up close and personal, I hated it! What do they have to be angry about? And how could I blame them for not seeing the same injustices I see? I'm still not at peace with my ideas of Sweden and Norway, but I'm glad I was there to see it with my own eyes.

**LOST AND FOUND:** Every where we went, people would come up to Ken or Brian and tell them how horrible Lost and Found were to the European kids. And yet, when I made suggestions to them as to how they could organize in an effort to not give him their money, they looked at me as if it was all hopeless. It's not...Here's my idea: kids need to get together and form a buying league. So, one person will buy one "crucial" release and then the rest of the group will copy it and pass it around to everyone. Another person would buy the next big release, thereby cutting Lost and Founds profits tremendously if enough people did it. Plus, they would all save money at the same time.

But, people didn't like my idea. Why? Because it was the collectorship they were into, not necessarily the music itself. They all had to own the record, have the lyric sheet, and have the first pressing. So, in their own way, they were equally responsible for making Lost and Found the evil empire they claim it to be because they sat there praying that Lost and Found would not put out something they would be interested in. Plus they all talk about it constantly! They acted as if the bands were their lifelines away from this label. It's like an alcoholic saying, "If only beer didn't taste so good I could quit".

It's obvious that Bernd doesn't give a fuck, and yet people scream about him hysterically, ripping their hair out. Stop! It's easy: don't buy it. Don't give him your money. Brainstorm with in your community and fight him. But if you don't do it collectively, it won't work. Fuck Lost and Found.

"Property is theft!"

No, early TSOL didn't invent the lyric. Pierre-Joseph Proudhon articulated it in the 19th century as an anarchist counterpoint to the 18th century bourgeois assertion that "life, liberty and property" were inalienable rights given people by some fanciful creator. Present-day, radically conservative militia types rooted in the above bourgeois tradition claim that property rights are an absolute, guaranteed by the US Constitution. And while the Constitution is not exactly the "word of God" for them, it had divine inspiration. Which is why these folks call themselves Constitutionalists.

Sorry to disappoint these myopic right-wingers, but for one the "eminent domain" clause is part-and-parcel of that same Constitution. Not an amendment mind you but right in the body of that document. Eminent domain means that the government can take your private property for public use so long as it fairly compensates you for it, what's "fair" being determined by the government of course.

Then there's all those laws that define how people can use their property; regulations that limit the heights of buildings in order to protect the views from other structures, statutes that prohibit billboards, rules that restrict what kind of lawn you can have or what color your house can be, etc. Such measures, by and large, have been determined to be constitutional by the courts. Finally, and just recently, the Supreme Court ruled that it did not constitute double punishment to additionally confiscate someone's property if they have committed a crime such as hiring a prostitute, trafficking in drugs, etc. and were then jailed for their crimes; determining that such property seizure is constitutional.

It is clear that property, even under the US Constitution, is not an absolute, but instead is a creature of the law, to be defined and regulated by legal statute. So the difference would be a matter of degree, and not of kind, say, if a social democratic political party were someday elected into power and then that party passed a law, say, nationalizing all the oil corporations. Let's consider then a revolutionary change in the status-quo

by taking Proudhon's quote to its logical extreme; the abolition of private property.

Notice that I said "private property."

Right-wingers are fond of saying that we live in a republic and not a democracy because, in a democracy, 51% of the population can vote to take away the toothbrushes from the other 49%. Thus democracy is equal to mob rule, which is equal to communism. But Karl Marx made the clear distinction between personal property and private property. Personal property is what an individual possesses for his or her own personal use and pleasure and, under communism, it would still exist. Your toothbrush, your clothes, your home are all personal property. Private property, in turn, is what is used to generate profit and accumulate capital. It is the basis for capitalism as an economic system. The means of production, rental land or buildings, even labor purchased for a wage are all private property. "Come the revolution," all private property will be socialized.

Now note that I said "socialized," not "nationalized."

In his own day, Marx considered Bismarck's efforts to unify Germany, and to create a strong national economy for that country by initiating state-sponsored corporations and cartels, as nothing more than state capitalism. Indeed various quasi-fascist regimes, among them Franco's Spain and Peron's Argentina, nationalized important industries without challenging the domination of capital. Nationalization does not eliminate private property, it simply transfers its ownership from a few individual capitalists to one single capitalist; the state. It was once remarked that, in the old Soviet Union, instead of three big corporations monopolizing car production—GM, Ford & Chrysler—there was only one monopoly automobile corporation-the Soviet government.

Private property can only be abolished by socializing it; by turning it over to society as a whole. As such, it cannot even be administered by any state, but rather it must be controlled by the organs of self-government that are the basis for the proletariat's self-emancipation as a class. The workers' councils, committees and assemblies, even proletarian community and communal structures, need to be instrumental in managing socialized property in order to maintain its socialized status.

Finally, private property can be socialized only through a social revolution that gives dominance to the working class organs of self-governance mentioned above. A vanguard party, in seeking to seize state power, no less than a social democratic party, in striving to win electoral power, emphasize the role of the state and thus cannot socialize private property. However the working class, through its self-activity and self-organization as a class, can accomplish this task. This amounts to the working class exercising what Marx called the dictatorship of the proletariat. When fully 75% of the population—society's proletariat—socialize the private property of the capitalist ruling class—society's top 5%—that action is dictatorial, no matter how internally democratic the working class is or how non-violently democratic that socialization occurs.

Does this socialization apply to the private property held by the middle classes, which constitute the remaining 20% of society? Will mom-and-pop stores, professional services and "intellectual property" be socialized? Family and professional businesses during the Spanish 1936-39 Civil War were allowed to continue operating in areas controlled by anarchists and socialists, so long as only family members and the professionals themselves worked in them. Without the aid of hired labor. It's also not too far fetched to imagine that inventors and artists would be permitted to own the property they create as well, with its socialization occurring after the individual's death. Yet the intent of communism is to do away with the market economy. When the distribution of goods and services is no longer based upon market relations and money exchanges, it is difficult to see how middle class private property can long survive.

For as this points up, communism is not simply the socialization of private property. It is not enough to socialize labor for instance. Wage labor must also be abolished by reducing necessary work to an absolute minimum through automation, cybernation and the like, under working class control. Both the socialization of private property and the abolition of wage labor then become the basis for eliminating scarcity and for establishing an economy based upon "from each according to ability, to each according to need." Something as profound as class society and class struggle is done away with, and the aspect of personal property is reduced to a minimum. It's no longer necessary to obsessively "own your own toothbrush," if toothbrushes are abundant and free.

Of particular note, socializing private property means the death of commodity production and commodity fetishism. Like private property, commodities are theft. Workers put their time and labor into goods and services which they don't own or control. Thus the workers are alienated from the products of their labor from the start. Ownership and control reside with the capitalist who, in order to realize a profit, does not pay the workers the full value of their labor. Marx called the difference between the full value of these products and the wages paid the workers who produce these products "surplus value." It is nothing less than alienated labor. This process of alienation, as well as of profit-making, creates the commodity.

We're not talking just about VCRs, or Mercedes Benz's, or the latest designer drugs here. Food, housing, clothing, medicine, transportation, and sex are now commodities in our society. What's more, there are folks among us who think that things would be absolutely perfect if only everything were commodified. If everything were for sale. If everything were subject to the "free market." Such is the ideology of American Libertarianism, and it's commodity fetishism, pure and simple. The deification of the commodity. This doesn't mean that the Situationist emphasis upon the commodity and the spectacle is correct. It simply means that the abolition of private property is paramount.

What I've described is the thorough eradication of capital. Communism is still much more. Resolving the opposition between manual and intellectual labor, and between city and countryside is important. Solving the individual's alienation from everyday life, from work, from pleasure, from community is imperative. Destroying the state, and the nation-state is essential. Creating a global human community is absolutely crucial. If nothing else, communism has a total, all-encompassing, dare-I-say world view.

All the usual, impossible utopian bullshit, you say. Greed and selfishness are basic to human nature. Private property and competition are the natural result. Individual needs can't be separated from individual wants, and our individual wants are endless. We need government to sort this all out...

First, let me correct something I said above. Private property is the basis for all class society, not just for capitalist class society. In *The Origin of the Family, Private Property and the State*, Engels claimed that pre-class societies—what Marx called primitive communist and what we label aboriginal—were communal and matriarchal. Private property was held in common, sharing and cooperation were the rule, scarcity was rarely important, and class hierarchies were non-existent. Communities were organized around extended clans, forms of group marriage predominated, and women exercised a de-

centralized social control. One aspect of this control was that only the women knew who was the father of any given child, so power, wealth and personal property passed along matrilineal lines of inheritance.

The men in such societies, as hunters and warriors, eventually became jealous of female position and privilege and so instigated the overthrow of matriarchy, the subjugation of women and children, and the simultaneous creation of class society and patriarchy. Women and children became the first oppressed economic class by becoming the private property of men within the institution of the family. Men thus secured the patrilineal inheritance of power, wealth and all property. And axiomatically in Marxist terms every form of class society—barbaric, slave, feudal, capitalist, bureaucratic—gave rise to or strengthened the centralizing power of the State; the executive committee for the ruling class in any given historic period.

Whereas there is a fair measure of truth to the picture of past aboriginal societies being relatively classless, stateless, communalist, even post-scarcity, Engels' anthropology is shoddy at best when it comes to describing how such communities structured their "primitive communism," and how such "primitive communist" communities succumbed to class society. The fact that such aboriginal societies existed for most of human history, and that a very few of these communities continue to exist up to the present, contradicts the implication made by Engels that some internal dynamic within such societies lends to their inevitable transformation into class societies.

It also contradicts the assertion that human beings are naturally greedy, selfish, grasping, acquisitive, rivalrous, aggressive...

...It challenges the idea that we'll always be locked into some type of class society in general, and some version of capitalist class society in particular as well.

Put very simply, if things were substantially different in the past, they might very well be substantially different in the future. If things are substantially different in another part of the world, they might be substantially different here. It is up to those who pose the argument that human "nature" won't allow for communism to explain why aboriginal folks, past and present, maintain communistic societies.

Ah, you parry, but in order for my communism to come into being, dictatorial measures need to be taken. I've admitted as much. Communism is thus inherently totalitarian.

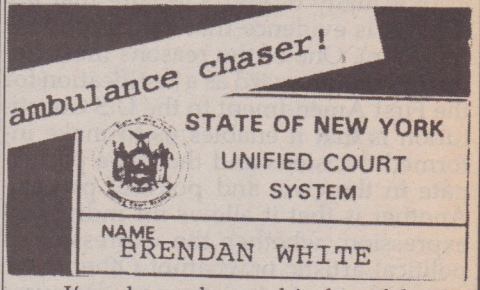
Communism is a total social system, but it is not necessarily totalitarian. Lukacs observed in *History and Class Consciousness* that all previous class societies were not "pure," but instead were decidedly mixed. In feudalism for instance, feudal manors existed side-by-side with mutualist free cities, republican city-states and peasant communes. The existence of a strong Russian peasant *mir*, a communalist form of land ownership, convinced Marx in 1882 that socialism in Russia might actually skip the "historic stage" of bourgeois capitalism, going directly from feudalism to communism. Capitalism has been the only class society that was total; invading our lives psychologically and expanding globally, even "defeating" a quasi-socialist, multi-national bloc by "winning" the Cold War. Lukacs concluded, and I agree that anything that wishes to overthrow capitalism must be totalistic from the start.

Totalistic is not the same as totalitarian. I've talked about the "dictatorship of the proletariat." I've talked about seizing the ruling class's private property and socializing it. But I've also talked about abolishing work and establishing a society based on "from each according to ability, to each according to need." As a total social system, communism will have dictatorial, democratic, populist, autonomist, even revolutionary elements.

My type of communism never seems to win however, you close in for the kill. Again, I've admitted as much. Invariably, genuine social revolutions are hijacked by Leninist vanguard parties or betrayed by conventional social-democratic parties. I've talked at length about creating a revolutionary yet pluralist working class milieu that succumbs neither to vanguardism nor social democracy in carrying through a social revolution that establishes communism. But I don't have any historical examples to back up these speculative descriptions, you point out triumphantly.

In Spain from March through October of 1936 workers and peasants acted often spontaneously and frequently in unison at the base in order to carry out a relatively nonviolent social revolution that realized a libertarian form of socialism in over half of the country. Socialist UGT peasants kicked things off with mass expropriations of land in Estremadura before the civil war, while anarchist CNT workers concluded things with the collectivization of Catalonian industry after the fascist uprising. Andalusia, Murcia, Valencia, New Castille, Asturias and Aragon were also liberated territory. These popular actions crossed ideological lines. Indeed, the political parties of the day did not lead them, but instead struggled to keep up with these revolutionary initiatives from the base. Ultimately, Franco crushed this Spanish revolution, with a little help from the Spanish CP, so it can't stand as a confirmation of my successful "revolutionary, pluralist, proletarian milieu."

There is a revolutionary movement that marginally succeeded, and in succeeding failed absolutely. This paradox will have to wait for an explanation until a future column. I can guarantee that, if you have standard knee-jerk leftoid reactions, you're gonna hate it.




I've always been a big fan of the TV game show "Jeopardy," a showcase for trivial knowledge covering virtually every subject, from "foods of the world" to "quotes from the Bible ." I would imagine that most viewers of the show are like me, and shout out their answers as they watch, prefaced by the the appropriate "What is . . ." or "who was . . . ." The central premise of the show, that answers are given and the contestants must provide the corresponding question, is itself absurd, since they often sound ridiculous when they are placed in question/answer order. Nevertheless, its always fun to compete against the on screen players, who generally represent the teachers, grad students, and scientists of the world. I usually do pretty well, too, which is amazing considering my complete lack of knowledge when it comes to things biblical. But I guess I know enough about a wide range of subjects to deal with most questions. This is primarily the result of thirty years of reading almost anything I could get my hands on.

That's right, this has been a somewhat out-of-leftfield introduction to the world of free speech and (perhaps more importantly today) freedom of information. This has always been one of one of my favorite subjects, and I would say that freedom of expression has always been right at the center of punk and hardcore as well. Just look at all the songs urging kids to "speak out," "communicate," and "express yourself." Looking "punk" has long been characterized as a form of self-expression (like most other "looks"). And, of course, fanzines, which recently have become the darlings of the

mainstream communications and entertainment industry, have been a mainstay of punk rock since day one. In fact, since I began law school, and especially since my band broke up, fanzines have been my only real connection to what's going on in the punk and hardcore scenes.

What does any of this have to do with Jeopardy? Well, I didn't just pick that example out of thin air. Much of what we read about, hear on the radio, or watch on T.V. has little practical value in our everyday lives. Of course, often the things that are of the least practical value are the ones that we are most interested in (For many of you, I'm sure that my column is evidence that the opposite is also true). One of the reasons most frequently put forward as a justification for the First Amendment to the U.S Constitution is that it enables us to make informed decisions and therefore participate in the civic and political process. Another is that it allows for individual expression, whether the expression is political, artistic, or whatnot. Others have stated that a free and open discourse allows society and its members to better understand and analyze all sides of any given issue. Still thers claim that the most important reason for free speech is the protection of unpopular and controversial opinions.

Clearly, all of these aspects of the first amendment are somewhat related to one another, and I think, all manifest themselves in the world of punk rock. I'll try to address them one by one, although there will probably be some overlap.

Political speech is allegedly one of the things that sets the United States apart from the rest of the world. And, of course, it is true that many statements that Americans routinely make about the government would be severely punished in many other nations. Just look at the recent "Freemen" episode, for example. As many of you are aware, however, this exalted right has not always been treated with so much respect. In fact, early in our nation's history, Congress passed the "sedition act," which penalized any criticism of the government, and rendered the first amendment virtually meaningless. During the early part of this century, protestors against World War I were imprisoned, particularly those who openly called for draft resistance. At the time, the interest of national security was deemed to be paramount, and individual rights did not have nearly the prominence that they later acheived. It was in the wake of this that the American Civil liberties Union was formed. Throughout the twentieth century, this organization (along with many other groups and individuals) slowly helped to erode many of the traditional restrictions that had been placed on individual liberties. This included the right to openly criticize the government and foreign policy, the right to hold labor organization meetings, the right to teach evolution in public schools and to be free from organized school prayer, the right to publish, distribute, and read sexually explicit materials, including sex education, and even the rights of Nazis and the Ku Klux Klan to march in the streets.

Many would argue that this civil liberties revolution went too far, especially beginning in the sixties. On the other hand, there have been many instances where individual rights have been trampled upon. During World War II, the United States established concentration camps for people of Japanese heritage, including american citizens. There was widespread popular support for this at the time, although later in the war popular opinion turned against the detention camps. However, this was a little late for the individuals who lost their possessions and their personal liberty in the name of national security. Although the ACLU brought a lawsuit, the United States Supreme Court, supported the government. There have been countless other examples of government restrictions since then: the outlawing of the Communist party during the Cold War (which even the ACLU supported), McCarthyism, FBI infiltration of anti-war and civil rights groups during the sixties and seventies, and more recently, the attempted regulation of information systems such as the internet. Of course, there are many other examples which have not even been publicized.

I haven't even mentioned the "real" free speech issue that haunts the United States today: the censorship of the right by the left. Many people today argue that the liberals who control the media, education, and government bureaucracy now enforce their views on the majority of Americans who hold mainstream views. To these people, the media elite are trying to stop people like Rush Limbaugh because they are afraid of "the truth." The recent firing of conservative (and vehemently racist) New York radio personality Bob Grant, after making tasteless remarks in the wake of Ron Brown's death, has been cited as just such an example. Of course, Grant was hired by another radio station almost immediately, and there is no shortage of commentators around the country who regularly espouse the same types of views. I don't really see much of a risk of them being supressed by the government, despite the wishes of many. Besides, I think it is fair to say that they are seriously overstating the case about liberals controlling the government and media.

On the other hand, the dreaded politically correct orthodoxy is not purely a creature of the imagination. For example, a few years ago, there was a controversy at Geargetown University when a white student illegally accessed records of blacks students, which he which he claimed provided factual proof that black students at Georgetown were less qualified academically than white students. He was condemened, not only for breaking into the records room, but also for daring to suggest that black students were receiving unfair advantages. Of course, since then, the United States court system has largely come around to his point of view, declaring that any race-based criteria for admission to a public university is unconstitutional. I guess he got the last laugh there. With many people, the issue of abortion rights is one that is considered beyond dispute. I don't oppose abortion rights, but Icertainly believe that it occupies enough of a moral middle ground that there is room for debate on both sides. By trying to brand all arguments against abortion as the ravings of male oppressors these people provide ammunition to the anti political correctness movement. Again, however, the courts have been slowly chipping away at abortion rights, so supporters have reason to be vigilant.

While political correctness is a center of controversy these days, I believe that it is something of a red herring in terms of free speech. I recently came across a journal called "The Gauntlet: Exploring the Limits of Free Speech." The particular issue dealt largely with sexual harassment—a polarizing issue if there ever was one. While the magazine provided a fair and interesting discussion, I was troubled that, for many, the right to free speech merely translates into the right to be obnoxious. This is undoubtedly of importance to many punk rockers. Being obnoxious for its own sake is definitely fun and often useful, and frankly, hurting someone's feelings or making them angry is not really the end of the world. However, obnoxiousness per se is not the be-all and end-all of free speech. I frequently get the feeling that this is the result of PC bashing.

I guess this is as good a place as any to take a break. I'm getting dangerously close to deadline time and there are a lot more free speech issues to talk about. I'll wrap this discussion up next month. By the way, anyone interested in the history of the American Civil Liberties Union should read "In Defense of American Liberties: A History of the ACLU" by

Samuel Walker, published by Oxford University Press, 1990. Also, I'm interested in writing about any clubs or promoters who have been sued by people who got hurt at a show. If you have a story, please write to me courtesy of MRR. Sorry, but I can't give any legal advice about your particualr case.

## TITS, DOGS, AND THE ROMANTICIZATION OF TEDIUM (Part II)

*When last we left our hero (who is me), his band was, in the interests of Big Science, attempting to map out the parameters of what is oft-times referred to in hushed whispers as the "Breast Belt" — the region of the U.S. known to begin in Iowa and extend thru Missouri (which was a slave state — which means that, at one point in time during the Civil War, Iowa invaded Missouri. Boy, THERE'S a fuckin' main event!), Kansas (the "Bust in the Wind" state), Colorado, and Utah. In our last episode, the four scientists, posing as "rock musicians," had made their way from Wisconsin to Las Vegas, and found that the Breast Belt ends at the Utah-Nevada border (although. the Electrical Tape Over Braless Breasts Underneath a White Tank Top Belt seems to begin at the same juncture). This is a very unfortunate thing, not only for the bereaved Nevadians (to say nothing of our heartbroken scientists!), but merely because it renders the rest of this column unnecessary. Onward to LA., Men of Science.*

I have never been to LA. Most of my band has never been to LA. Most of my band *does not want to go* to LA, especially when we know the odds of the Breast Belt being discontinuous in nature and starting up again in California are virtually nil. But *I* want to go to LA, boobies be danged, because *I* remember when LA was THE HOLY FUCKING CITY of punk rock. When i first got into Modern Titillating (oh, sorry, i'm overdoing it) Alternative Sounds, NYC and London were kind of still the holy citii, but they were obviously in decay, verging on ruin. LA i got to watch *emerge* into holiness (albeit from a goddamn good and safe distance), so it is, to me, the ex-holy city that retains the most residual sacredness. As we drive into Los Angeles (Holy City from around the time that "Beach Blvd" comp LP was released, fall-ish-winter-ish '79, until the point where Dischord had about three releases under their belts, summer-ish-fall-ish '81), i attempt to convey some of my excitement at the prospect of us playing at pretty much the only place i ever really really wanted to play before i croaked to the rest of my Brothers in Science. I inform them that LA's former stature was such that — even to this day, a decade-and-a-half after their license to be holy expired — as we zoom into the city during rush hour, i can point to any suburb named on any freeway sign currently whizzing past us and name off an at least halfway great band from the early 80's that hailed from there. I point to the exit sign for Upland, and inform them that Upland is sacred, because it was the home of the Stepmothers. I see a sign for Cerritos. I point at it with my other hand, and proclaim it sacred by virtue of Channel 3. I spy a West Covina sign, point at it with my foot, close my eyes and scream that they can't *possibly* call themselves "punks" and not feel prostate-scorching shocks of elation at passing an exit bound for Rik L Rik's hometown. They inform me that they can too, and, furthermore, remind me that i'm driving and should stop pointing at signs and yelling stupid shit at them (so my decision not to bring up the Ontario Motor Speedway and the CalJam 2 double live album/TV extravaganza was probably a wise choice. My grandma thought that wacky Bob Welch was really a hoot, though). I know, i know: Los Angeles will hold nothing for us but cocaine and death. Sue me, i live in the past. We arrive at Jabberjaw in the Residually Sacred City alive; however, the neighborhood appears to be of such a nature as to not give any guarantee that we will leave in the same state of liveness in which we entered. Good. I want the full treatment. Like a little more gang graffiti, though. We load in. The owner is far too nice. He gives us brownies. This certainly seems irregular. *Are there no lightbulbs to swallow one after another in this city of electric lights?* I feel that i have been misled. My bandmates, all non-smokers, buy Jabberjaw commemorative Zippo™ lighters. I stick with the free matches. I meet people. They are nice. I anxiously await the moment when the cops rush through the door and club us all over the head. It never happens. Everybody looks kind of normal. I begin to kind of bum out. *This is LA?* Except for the boobs, it might as well be Des Moines or somewhere. Shit, was LA itself *really* the Holy City anyway, or was *all* the holiness in the suburbs? I can't remember. Was LA actually the eye of the storm? Can you *have* a Holy City with a big hole in the middle (perhaps — other sacred items such as green LiveSavers™, White Castle™ hamburgers and Clean-Shaven Concubine Karen Chow™ have holes in the middle, but this is somehow not as i envisioned things)? Bah. I become depressed. *"Hey, man, we're gonna punch you if you don't play your Meatmen cover."* I look up from my merch duties, and see two short-haired kids standing before me in jeans and Angry Samoans t-shirts. One guy's shirt is hand-made; he outlined all the letters but apparently only had time to color in the A and the N (or gave up). I think maybe they have chains around their necks. My ears perk up. *"You're gonna...PUNCH me?"* They reiterate that, yes, if we do not perform "True Grit" tonight, i will be punched by them. ALL RIGHT!!! *THAT'S more like it!!* I inform them that our current line-up does not know the ditty in question, but offer them a 50¢ discount on Boris merchandise if they foreswear punching me this evening. They grudgingly accept, buy some stuff, then go dance to Chixdiggit exactly like the Circle Jerks guy. God bless them. They made my year. We play our best set of the tour, we get an encore, LA rules. It's kinda like Milwaukee minus the beer, plus crack and brownies. On the way out of town, i inform the band that i, the one guy in the band who didn't buy a fancy-schmancy lighter, was the one guy a girl actually asked for a light from. My bandmates ask if i lit her cigarette for her. Yeah, right, like i should be playing with matches. I tell them i just tossed her my matchbook. I am then informed that any time a female asks you for a light, it should be treated as a potential invitation to coitus. Fuck. I actually knew that once. Heading down to San Diego, we pass by the "Nuclear Tits" made famous in the Descendents song "Kids On Coffee." Naturally, i point and yell *"Go away, off my Earth!"*, but on the way back they're still there. I shudder to think how large the Nuclear Tits in Iowa must be. In Tijuana, i eat four-for-a-dollar tacos at a stand that has the words "TACO-BELL" crudely painted on a board in front. It's next door neighbor is another four-for-a-dollar taco stand that has the words "TACO-BELL" crudely painted on a board in front. PepsiCo is getting a little franchise-crazy, if you ask me. When i relate my dining experience to locals at the club in El Cajon, they laugh and ask me how i liked my four dog meat tacos. I inform them that the dog part was pretty good, kinda like greasy beef jerky or something, but i was never too nuts about guacamole and i couldn't find any salt. We drive up I-5 to San Francisco. I fart dog all the way. I was warned that it was a really shitty drive. It is a really shitty drive. It's like driving through Wisconsin except the cows are the wrong color, the brown stuff is supposed to be green, and there are some

half-ass mountains here and there just to annoy you. We load into the Purple Onion, and get to hobnob with all the beautiful people. Jon Von gives me a nice plastic viking helmet, which i don immediately for added foolishness. I meet Jeff Bale, whose stunning resemblance to Larry from the Three Stooges is as life-affirming a phenomenon as you're gonna find. I meet Bruce Roehrs, who i kind of met before, except i didn't know it was him (he wandered out of the pit during Skull Control last time i was at the Purple Onion, walked up to me, said *"this band is vastly inferior to Suburban Mutilation, and I trust you'll take the opportunity to make note of this in your column,"* then immediately wandered back into the pit [funny thing is that from looking at his picture and reading his column, i always thought he was like some 23-year-old snot-nose punk kid. I think maybe his Devil Dogs t-shirt might be 23 years old since he was wearing it both times i met him, plus i think you can see him wearing it on the back of the Savage Middle-Aged Rip Offs 7", but that's about it]). I also meet Lali Donovan. She and the Nuclear...uh...things...make a compelling case for California's admission into the Breast Belt, but i still need further evidence before i consider the application. Aaron from *The Probe* tries to get me to pose for nude pictures in the bathroom. Yeah. Right. Even if there *wasn't* a cockroach on the wall as big as my fucking dick last time i was in there, i *still* don't buy into your feelthy hippie nudity shit. *I don't LIKE nudity; i only like PORNOGRAPHY!* He keeps pointing at this girl who's waiting by the men's room door and telling me he's even brought a "buffer." I have no fucking idea what a "buffer" is. I assume she would periodically buff my dick during the photo session to keep it in a state of relative turbidity. Tempting, but he needs more Asians on the buffing staff 'fore i bare my all (i would have rejected his proposition immediately, save for the fact that a couple months ago, Aaron sent me a copy of *The Probe* and a letter **a.** asking for free records **b.** mentioning the Dummyroom. Obviously, when your mind works like mine, you immediately write Aaron back telling him that if he can get Jenny from the Dummyroom to pose nude for *The Probe*, you'll give him free records for eternity. Obviously, when your *life* works like mine, Aaron immediately gets on the phone to the Dummyroom and works out a deal whereby if *i* pose nekkid in his zine, Jenny agrees to do the same. Now, naturally, *i* have no interest in looking at pictures of Jenny from the Dummyroom nude, but i feel that others may desire this opportunity, and, in the interests of my gender, i felt it necessary to at least *consider* Aaron's offer). As it happens, he later discovered that the batteries had fallen out of his camera that night, so i would've been standing naked in the fucking Purple Onion latrine clubbing cockroaches with my weiner for *nothing*. Sorry, Gender. The Infections play. This might be an overly complex analysis, but i think they kinda sound like the Rip Offs, but with suits and sunglasses instead of masks. We play. I get boinked on the Antler Helmet by a multitude of beer cups. I expect no less from Californians, as they have such a well-known and laughably low tolerance for alcohol that if they drink three beers and throw three beers, they can convince themselves that they've got a six-beer buzz on (whereas your average Wisconsinite puts away six beers just driving to the show). We seem to be boring the audience to tears. Paul #1 would later field a theory that this was because his guitar did not fall off enough, apparently a very important part of the San Francisco Rock Culture. Outside, after the show, a girl comes up to me and gives me a flower (?!). She also asks me if she can have a kiss (??!!). There are no problems with honoring this request, though the Rolaids i have been chowing down on since the Tijuana excursion somehow came bubbling back up into my mouth during our set, so my teeth are covered in a quarter-inch-thick layer of barfy antacid chalk. Casanova in Antlers, that's me. My friend Ann says no one appreciates a romantic anymore, and i think she's right — as the only thing i could think of from the second i got the flower was how i had free tickets to see Poison in like 1989 or '90 at the Brown County Arena, and they were filming parts of their "Every Rose Has Its Thorn" video there (YES! I am in the crowd in that video! NO! I have not seen me yet!), and the roadies gave these teenage girls in the crowd roses to throw at the singer (as well as giving guys these Vision Street Wear banners to hold up, as if there was this spontaneous outburst of adolescent males simply trying to convey their appreciation for Vision products to the band during the time of the filming), and how unbelievably lame the whole thing was. I suspect that being instantly and completely lost in the contemplation of shortcomings of Poison videos when (not at all bad-looking) girls are giving me plantlife and asking to kiss me would tend to indicate that the coveted Second Chevron Of Love will not be making its presence felt on my white leather Monkees jacket any time soon, although, if it's any consolation, i probably would have known what to do much better had she asked me for a light instead of a kiss. I think my band needs to write this shit down for me. The next day we dine in Chinatown, where the EAT AT CHEF WONG'S t-shirt i was given in El Cajon bewilders many. We get to Gilman Street early. They are having a meeting. It seems very important. We wait outside. The meeting thing is cute for like the first hour, but when Chinatown and Tijuana begin to have a hot coals Lucha Libre match in my gastrointestinal tract, my tolerance for the concept of punk rock as The People's Bureaucracy wears a bit thin. After two hours, the meeting adjourns, and we are informed that we can load our stuff in as soon as the evening's stage manager is decided upon (this was evidently not covered in the meeting). The rest of the night is approximately as exciting as waiting for the end of the meeting. We get to play sixth. We play one of our worst sets of all time. Drum pedal breaks. Bass feeds back weird. I accidentally stab Paul #1 in the head with one of my antlers, which he does not dig in the least. I have become so congesded id da lasd dwelb hours (probably due to my allergies to girls) dad i cand hode a node. And then, the fucking *coup de grace:* two songs into our set, they let these little scumball punks with like mohawks made of dirt and a fucking *dog* into the show. A fucking DOG. They immediately stand directly in front of us and act bored. They PUT THEIR FUCKING DOG ON STAGE, and chain him up to one of our mike stands. Suddenly, i realize what i have suspected for some time, ever since i began to get the vibe that people around here honestly thought that Blatz (the band) (or the beer, i guess, but Blatz Light, as i recall, is actually pretty good) was something to write home about: *They're, like, HICKS here.* I'm talkin', like, *bair-na-nair-nair-nair-nair-NAIR-nair-nair,* "Dueling Banjos," *Deliverance,* get me? I mean, i don't know about how it is where *you* come from, but where *i* come from, there are *plenty* o' fuckin' opportunities to share the stage with livestock. Generally, we relegate these opportunities to events such as the County Fair — dogs, ducks, swine, and most breeds of cattle are rarely spotted at punk shows in the Midwest, but, apparently, the Clampett family were more influential in California than anyone realized (*i* know, *i* know, big dogs are *the* trendy new prosthetic phallic symbol amongst today's disenfranchised dumb fuckers [taking over a job previously held by much more reputable dumb fucker prosthetic phallic symbols like sports cars and funny-shaped guitars], so dog does not necessarily = hick. Hey, sure, there are Punks With Dogs in the Midwest as well — we just don't keep 'em on stage during *punk shows* f'r Chrissakes! Keep 'em in the see-ment pond or something, ya Berkeley Hillbillies!) (luckily, canines don't have a particularly well-developed sense of hearing, so i'm sure the dog didn't mind being chained

up ten feet in front of a deafeningly loud guitar amplifier or anything). In order to amuse the East Bay inbreds, i put my microphone down by the dog's mouth, and ask it if it knows the words to "I Wanna Be Your Dog" or "Poodle Party." It says *"yelp yelp yelp yelp yelp,"* then begins to violently chew and shake a microphone cable with its jaws. In any civilized portion of the continent, this would be immediately followed by a fuming soundman breaking the land speed record to briskly separate pooch from cord, then grabbing the promoter by the lapels and screaming that if those goddamn guys with that goddamn dog don't get it the fuck away from his goddamn equipment, he's pulling the plug and fuck your goddamn punk rawk show. Not in Berkeley (i suppose that as long as the dogs keep away from the moonshine still, they don't mind). *Bair-na-nair-nair-nair-nair-NAIR-nair-nair.* The dumb dirty inbred fuckers are as completely unamused by me as their dog is. One calls me a faggot, which means that he's at least on the ball enough to have noticed my fishnet stockings. *Bair-na-nair-nair-nair-nair-NAIR-nair-nair.* We continue. Some other East Bay Hee Haw motherfucker (NOTE: only a handful of people at the show were East Bay Hee Haw motherfuckers. The rest were really nice, especially the Asian girls) keeps fucking with my feet. After both my shoes have been untied, and he still keeps bugging me, i lose my temper and stomp his fingers against the stage. He yanks his injured hand back, and gives me this really hurt look, like he can't figure out why i just did what i did. One of the other hippies with dirty mohawks (anyone that brings a dog to a rock show is a hippie, everybody knows that) makes the tactical error of fucking with Paul #1's guitar, and receives a rather substantial stomp to the chest for his efforts (there is allegedly "Security" at Gilman Street; to the best of my knowledge, their duties consist entirely of walking around and making sure everyone's alcohol is properly concealed in a Snapple bottle). At this point in time, i have an epiphany of sorts, to wit: *Hey! This place sucks! Green Bay better, East Bay worse! Garçon! Check please!* We manage to finish the set without bloodshed, although some weird dude tries to grab my balls during "Do The Mimi" (no Mimi sightings at Gilman! However, a nice drunken Asian girl did ask me if i wanted some of her vodka). When i go to the office to get our $55 (note: $20 and one Pabst less than we made passing the hat on a Tuesday night in Las Vegas, although $55 is the most any band got paid that night, so i should probably just shut the fuck up), i am preparing to let the Gilman St. administrative junta know that, in many parts of the world, it is considered well within security's job description to keep animals out of the venue and off the stage, not to mention maintaining a certain level of audience decorum whereby the band does not have to kick and stomp crowd members in order to continue their performance — but when i saw the number of dogs roaming around the office, i decided to just get our dough and split. I mean, they're all nice enough people, but i think there's a cultural chasm bigger than the Breast Belt between us, even though the boobs are the same depressingly mediocre size in both our neighborhoods. I blame Metal Mike for this dog business — he got all the Bay Area kids hooked on Lobo covers and turned them into the second coming of the fucking "Me And You And A Dog Named Boo" generation (actually, i think perhaps the whole dog thing is a secret show of support for Green Day's "Dookie" album, kinda like how the early Christians used that fish symbol for Jesus, confusing the Romans, who naturally assumed it stood for Mary Magdalene. I mean, you never saw punks with dogs before "Dookie" came out, didja???) If my band ever finds ourselves needing another gig in the Bay Area, i'm gonna seriously look into booking us at that bar they're building across the street from the Gilman Street Kennel Club — i figure there's gotta be either more money or less dogs there, probably both — but if i could dispense with the childish name-calling and offer some sincere, heartfelt, constructive suggestions for the East Bay Scene, i'd just to say that the Berkeley chapter of Food Not Bombs should realize that the vegetarian meals they serve to the homeless are inherently racist and classist, and that they should instead embrace the rich multiculturalism of the North American continent by taking some menu tips from our neighbors to the south. I'd start with the dog taco. They taste pretty damn good, and you'd be able to feed the entire East Bay for a year without having to leave Gilman Street.

First of all, I would like to make a startling disclosure to all and sundry. When it's time to see a movie, DO NOT allow yourself to be swayed by "friends" into seeing some piece of dull dogshit; you wouldn't let them talk you into buying a record that you has every reason to believe was lame, would you? So why should you (as I did, despite knowing better, proving once again that even if it is easier to learn from your own mistakes than some one else's, the easiest thing to learn from your own mistakes is how to repeat them) get conned into seeing a dull hyped-up chunk of alien-invasion rehash excrement (that shall remain nameless) even if someone claims that it's almost as funny as "Congo"? Answer; you shouldn't, and that person is not your friend so fuck him and the spaceship he rode in on. There are NO guys in monkey suits in "Independence Day" (oops, I said it), no Rumanian con men/philanthropists, no Tim Curry, no Monroe ("I'm a great white hunter...who happens to be black."), no robot hippos, no Don Joe Baker. Fuck "Independence Day," "The Craft" is still the best Hollywood-type movie of the year (this column, incidentally, is dedicated to Fairuza Balk for her stunning portrayal of a young Elka Zolot witch).

Now that we've cleared that up, let's get down to brass tacks. For all you technophiles, there are some very interesting CD-type reissues. Analog purists note that these reissues generally cause used vinyl reissues of this material easier.

"Ska Boogie," a great set of Jamaican R & B, early Ska and points in between. PRINCE BUSTER's groundbreaking "Open Up Bartender," LAUREL AITKEN & HYACINTH with BARON TWIST (!) AND HIS KNIGHTS ripping off (er, reworking) JIMMY REED's "Peepin' and Hidin,"" OWEN GRAY doing ROSCO GORDON (Sun Record's greatest R & B/Rock 'n' Roller). Damn, I'll skank to this stuff (Sequel Records, W. Heath Studios, W. Heath Yard, 174 Mill Lane, London NW6 17B, England).

Moving to a more northernly latitudes but keeping in the steady beat and smoldering groove, there's the "Blues Hangover: Excello Blues Rarities" double CD. Eschewing the more famous Excello artists such as SLIM HARPO and LONESOME SUNDOWN (whose vinyl, as I think I've mentioned before, is still pretty findable and mostly superb examples of heavy backbeat swampy blues) although LIGHTNIN' SLIM makes a brief appearance. The first disc is dominated by JIMMY ANDERSON, who bears a remarkable stylistic resemblance to JIMMY REED (and that's good!), while the second disc is ruled over by the homemade tapes of mystery man EARLY DRANE. Primitive country blues done with electric guitar (sort of like MUDDY WATERS' first sides for Chess records) that hits you smack dab in the

chest. Some of this stuff is downright scary; EARLY DRANE, whoever you were and wherever you are, we salute you! (Atomic Beat, AVI, 10390 Santa Monica Blvd. Suite 210, Los Angeles, CA 90025)

Another nice Excello-derived package from Atomic Beat is the ARTHUR GUNTER collection, which includes his great "Black and Blues" LP, with a couple of handfuls of other tracks (including "The Story of Jesse James," which sounds custom made for coverage by vintage [when they not only existed, but were good] GUN CLUB). Arthur not only managed to provide a stylistic bridge between country blues and rockabilly (a little musicology 101 for you), but his most famous number, "Let's Play House," was covered by ELVIS [back when he not only existed, but was good].

Continuing along my path of well-planned segues, Sun records did more than just record ELVIS when he was good (as well as the best of ROSCO GORDON's oeuvre, as previously mentioned, although this is not a good segue since it refers back several paragraphs, creating a closed loop from which some unfortunate readers may never escape!). In addition to the numerous reissues of Sun material which various companies have put out (in various configurations) chronicling this greatness, there were some massive (and fairly pricey) boxed sets a few years ago spotlighting the Blues, Country and Rock 'n' Roll material recorded by Sun (as well as an uneven "Into the 60s" collection).

Lo and behold! Here we have three volumes of the more rare and obscure of those tracks ("Let's Bop! Sun Rockabilly"). Throw out that stray catrockcatpolecatcattone catlitter fakeass shit. BARBARA PITTMAN's "I Need A Man" (covered by the 5678's a few years ago) on Vol. 3 is especially worthy of note as one of those all too rare full-bore gal rockers of the time (unfortunately, as with JANIS MARTIN and SPARKLE MOORE, a more "pop" direction was deemed more commercial for most of her releases). Vol. 3 also contains ROY ORBISON's great rocker "Domino" (yes, the song the CRAMPS covered). Vol. 1, however, gets my vote for the most bang for the buck with some of the looniest, wildest, discombobulated stuff; TOMMY BLAKE's berserk incantation "Lordy Hoody," RAY HARRIS' "Greenback Dollar Watch and Chain" (with backup vocals that don't keep the thing from swinging like a motherforya), JACK EARL's "Take Me to That Place," and, best of all, JIMMY WAGES.

Jimmy who? That's what I thought when I first listened to the "Sun: the Rockin' Years" box set that (I believe) contained the first issuance his tracks. Not only is this guy one of the most intense singers I've ever heard, his songs are basically hyperdriven blues with lyrics that seem to owe something to 19th century symbolism done right; in other words, he might as well have discovered ROBERT JOHNSON's notes for some unfinished songs ("A friendly face in a friendly place is what I like to see/ But if I don't get away from here, this little girl's going to set my pace [?]/Take me from this garden of evil, deliver me over yonder" - cu-ckoo! cu-ckoo!).

And as part of the same deal, there are great collections of SONNY BURGESS ("Hittin' That Jug") and WARREN SMITH ("Uranium Rock," named after his most famous song and, once again, one covered by THE CRAMPS) (once again, Atomic Beat/AVI - don't they guys ever take a break?). These guys may be less famed than the likes of CARL PERKINS and JOHNNY CASH (although note; WARREN SMITH did record one of CASH's few rock 'n' roll compositions, "Rock 'N' Roll Ruby;" all that exists of Johnny doing it is about thirty seconds which shows up on the Sun JOHNNY CASH box set), but they had some outstanding rockers. There tends to be a slightly higher percentage of ballads on both the SMITH and BURGESS collections than on the "Let's Bop" sets, but they still carry a very high recommendation.

If you're interested in from whence this rock 'n' roll noise sprang, the Sun and Chess (HOWLIN' WOLF, MUDDY WATERS, BO DIDDLEY, CHUCK BERRY; just make sure that you buy the vintage recordings that constitute the real deal) records catalogs are essential; sorry to repeat myself, but this can not be emphasized enough, especially with the shit that gets passed off as "classic rock" but pinheaded needledicked ratsoup-eating Depends-wearing jackoffs who program "oldies" radio.

The reigning kings of snot-nosed DEVIL DOG -ish garage punk. The PROBLEMATICS have a really god single out now on Rip Off Records. This vile little fucker kicks off with "bad habit" complete with sneering vocals, wound-up guitars and back up singing. We segue right into "Bad, Bad Woman" another rave-up barnburner by the PROBLEMATICS. This is a really tasty single almost as good as the PROBLEMATICS songs on the SNOTBOY split - go get it!

If you would like to pursue the lowest of the lo-fi trash, look no further than Germany's STEVE MCQUEENS. After a sonic nightmare on Incognito 33 1/3 x 333 Records last year, the S. MCQUEENS deliver a fucked up garage mess on Radio Blast Records. The "A" side "Tini Trimpop" is ok, but for a raucous time, flip her over and listen to "1995" and "Wild Jane" (a Jon Von RIPOFF's cover).

Even more revolting is TAB HUNTER doin' "Drink Fuck and Drive", this Swiss sludge will clog up yer ear-bone fer sure. "Dirty MInd" right into bastardized SONICS teen-trash. Filthy as fuck.

A humorous lil' label outta Costa Mesa, Calif. Pelado Records has two decent offerings for you this month. The first, The DEAD END KIDS "Elvis" follows a self released single on Skankin' Skull Records. These Floridians do a pleasant RAMONES/QUEERS punk rock routine. Second, and perhaps a bit more threatening is the PROSTITUTES from Harrisburg, Pennsylvania. The PROSTITUTES do a STITCHES brand of snotty 1977 style punk. Give a listen to "get me sick" and "Modern White Trash" kinda makes you wanna get drunk and break shit. A good release you must investigate!

Boston's WIFE BEATER continue the mayhem they initiated last year with their split EP. This shit is all bad, all loud, and all fucked up. It reminds one that GG ALLIN died for your sins. No redeeming qualities whatsoever. Spin "Bad Reputation" and "Needle Point For Junkies" and you'll understand why these WIFE BEATER guys are going to be the bouncers at the gates of hell.

The TKO's debuted last month with an excellent single called "Don't Pull the Plug", this Ohio punk band has all the old school credentials in order: the songs hearken back the roots of Cle, Ohio's PAGANS like "What's This Shit Called Love". Now, there is come talk of having Johnny Witmer, guitarist from the STITCHES and fellow Ohioan, help with a new record to be recorded later this year back east. Ain't it curious how much good punk rock comes outta Ohio?

On the live music angle, we had an excellent time on a road trip to Santa Ana, California to see the US BOMBS, the STITCHES and the NAUGHTY

MONKEY. All three bands were in fine form with the STITCHES and the BOMBs performing new songs in their sets. we won't even discuss why those tired old hippies the CROWD was included on this bill.

The BLANKS 77 came to San Francisco and opened up a show for the soon to be thankfully retired (again) DWARVES. The BLANKS kicked tushy all across the Trocadero. Then the next night at Gilman, the BLANKS played an even stronger show to an even more enthusiastic crowd. Long live those NJ Devils, the BLANKS 77.

The WORKIN' STIFFS embarked on a road trip to Arcata, Calif. They attempted to play at the school rugby team's house but the police took exception with the crowd and closed em down. The show was moved to an apartment building where total chaos ensued for five songs with Dave writhing on the floor and Mike coming unplugged several times. The police closed down this show as well. Residents of the apartment did, however, provide a keg of beer for the twenty fans and band members. Spirits were high (read: the WORKIN' STIFFS got drunk).

The WORKIN' STIFFS tour continued all the way up to Eugene, Oregon for the resist and exist gathering. The lads had hoped to see DEFIANCE and play street punk in the WOW Club hall. Unfortunately, the punks behaved badly threatening the town folk with potential riots. So the venue was moved out of doors underneath an overpass. Eventually, more tension introduced by the crusty punks resulted in a quick exodus. As Mike, guitarist and songwriter put it: "The punks fucked it up for the punks....". Mundo (bass) went undercover to buy beer; the town had shut down beer sales to punks. Next stop on the WORKIN' STIFFS tour: Chico, CA. Result :Juanita's show canceled, and, of course, more beer was consumed at Sierra Nevada Brewery. Look for a WORKIN' STIFFS record out soon on Chapter Eleven Records, Sonoma, California.

The mighty REGISTRATORS come screaming thru yer skull with their great new EP "Baby Don't Cry". Every song on this lil number punks out in a serious way- one can only hope that Hiroshi (lead +vocals), Jun (guitar +vocals), Ren (bass) and Deira (drums) will come Stateside again soon!

Street Punk Records of England has rereleased some quality Oi! music from CONDEMNED 84. This material was recorded in 1984 and 1985 and some of it is quite good. This band had a tough streetpunk/skinhead sound that has stood the test of time. The only drawback is two versions of several of the songs. "Skinhead", "Teenage Slag" and "Riot Squad" are all good.

Vulture Rock has unleashed 2 new records for ya. First you have an excellent SUBVERSIVES 12", 5 track, EP called "Tomorrow Belongs To No One". This Minneapolis, Minnesota group has the energy of BLITZ or RIOT SQUAD with good lyrics and strong street punk songs. Give a listen to "Lab Rat" and "Urban Crisis".

Next on the Vulture Rock menu is BATTLE CRY from Stonybrook, NY. Doing good working class punk rock. This is patriotic fare like STARS AND STRIPES or BOOT PARTY. BATTLE CRY presents traditional oi themes of fighting and drinking with your mates, resisting government oppression and ridding the world of communist scum.

A real treat for Bad Vultures fans! The great LP "Live and Strong" has been remastered and repressed with the resulting sound being much clearer and louder. You must have this!

Step One Music from England continues to bring you quality oi and streetpunk. The OPPRESSED!, one of the truly stellar oi bands has a new LP called "We Can Do Anything". The Morenos, Adrian: drums, Dom: bass, Roddy: guitar, all contribute vocals and make this another in their long legacy of great streetpunk records. Of somewhat lesser interest on Step One is a split LP called "Death Or Glory", with a solid performance of 10 new tunes by COMBAT 84, a damn respectable oi/skin band on side A. On the B side, LAST RESORT puts on a rather uninspired show with some needless outtakes and mediocre songs. A better example of LAST RESORT's skills is the recent Capt. Oi LP record, "Another Way of Life—Skinhead Anthems".

While on the subject of oi, You better get down to the local record store, cuz, No Future/Cherry Red has rereleased all the classic LPs from the halycon days of oi/streetpunk. You'll find: BLITZ, VICE SQUAD, THE EXPLOITED and more. Dojo Records has rereleased the 4 SKINS material that used to be available only on Secret or Link Records. The price tags on these reissues are still quite dear, but probably cheaper than collector prices. Also look for "The Best of Oi" on Dojo, containing COCKSPARRER, SHAM 69, THE BUSINESS, COCKNEY REJECTS and more classic shit!

Hey oi boys! Did you catch last month's "No Respect"EP by 90 PROOF, out of El Paso? These lads have some rollicking street punk to offer. Good lyrics in "No Respect" about "You didn't let the bottle rule your heart... kiwi injection is what you need". In "Up To Us", 90 PROOF put forth a fuckin' anthem for the streets: "You're the one to blame... You go to shows just to be seen." This record is available on One By One records, Bellevue 56450, Theix, France. Listen to "Homeward Bound" by 90 PROOF on Vulture Rock "Super Yobs Vol. 2".

From Combat Rock Records in France, ya got SHOCK TROOPS, natives of Montreal, Quebec, Canada doin' "Backstreet Rock n' Roll". This shit has a feisty oi feel to it- it would go down real good with a couple a ciders side by side with yer skins and punk types. strong vocals. Good guitar, drum, bass interplay, smart songs, like "You Better Say No" +"A Thousand Voices".

In the stab-from-the past-department we bring you New Bomb Turks doin' a respectful cover of that great San Francisco punk nugget : "Job" by the legendary NUBS.

Till next month - see ya' round... see ya in HELL!

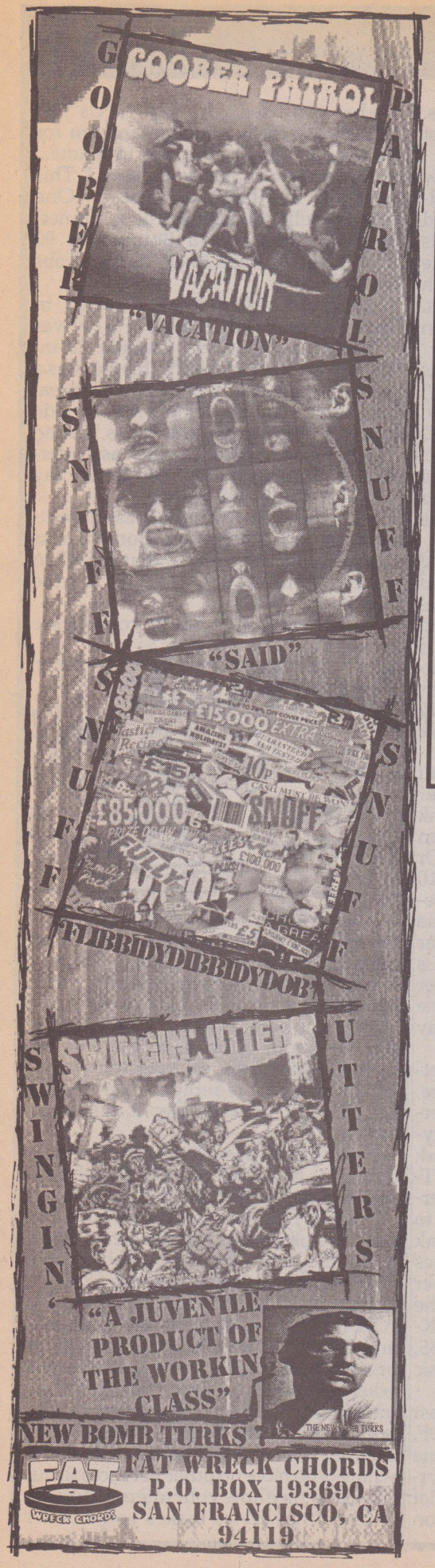
# NetPunk

with

## Mark Hanford

Ever since I started this column I have gotten a lot of weird e-mail. Don't think I'm complaining, I like it. It is nice to hear from those of you who appreciate what I'm trying to do here (what AM I trying to do here, anyway?) and who just want to spout off at or to me. I've received e-mail from all over the world, and I always try to reply to everything I get, though occasionally it takes me awhile.

I get quite a few letters from people telling me how they've messed with people who are on America Online in various ways. This bemuses me at times, but on the whole it simply confuses me. Those doing the harassing are probably some of the same people who eat at McDonalds or Burger King on a regular basis, use AT&T or MCI as their phone company, and eat Post cereal every morning for breakfast, yet somehow they become elite when it comes to how they get their internet access. Fact is, most people who are on AOL are getting ripped off (I excuse those out in the middle of nowhere who have no other net access), but I still don't see how your internet provider or online service makes you a better



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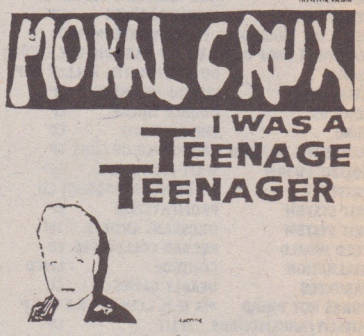


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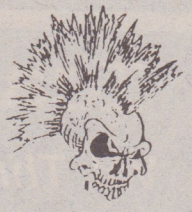

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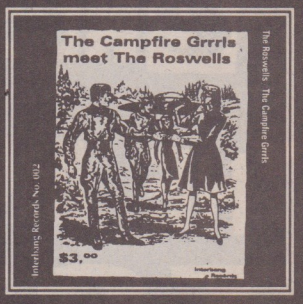


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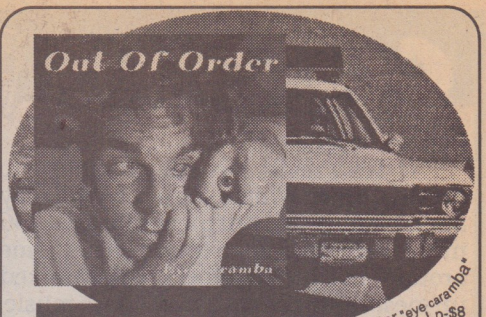

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person. Whatever.

I don't really have much ranting to do this time, which some of you may appreciate, because it means I'll give you more net stuff to explore. This time around, I've put together a whole mixed up mess of stuff. Some stuff about music, some about politix, and even a few food links this time. There's a little bit of something for everybody, so fire up your web browser and start looking at these sites.

I mentioned last time that the Communications Decency Act had been declared unconstitutional. Well, here's a quick update for you. The government has appealed the ruling, which means it will go all the way to the Supreme Court for a decision on its constitutionality. For online updates, don't forget to check the Center for Democracy and Technology, at http://www.cdt.org/ciec/index.html.

I usually mention this at the end of my column, but I thought maybe if I put it here, more of you would notice it. If you want to browse the following addresses the easy way, simply head for the online version of this column. Everything I mention is has a link from my article to it, so you can browse in ease. You'll find all past, present, and future columns at http://www.primenet.com/~hanford/maximum.html .

First off this issue is a nifty little punk rock page that is relatively new, but doesn't look it. It's called "Punker Than Your Mother" and it is an evolving on-line e-zine. There are rants, reviews, links, a couple of record labels, Dead End distribution, an ad page where anyone can place an ad, and a live chat area that works with Java capable browsers. It appears that Tubby, the guy who put this together, is dedicated to working on it, so it should always be good for a look or two down the road. You'll find PTYM at http://www.pennet.com/tubby/ .

Next up is a site about skinheads. The first thing you see, when you load the page, is the following — "This is here strictly for individuals familiar with the traditional skinhead culture. There is no racist or white power information here." Good! That means I can tell you about it, because, if you are into the whole skinhead thing, this is the place for you. (I just don't get your need for wearing those silly suspenders, but hey, whatever your fashion... oh great, now I'm gonna get myself beaten up) Here you'll find discussion topics about the origin and history of the skinhead movement, where to buy your skinhead gear, links to other related sites, a skinhead picture archive, and links to scooter related web pages. My only criticism of the page is that there is not that much to read. There is a lot to look at, and ways to get to other information, but link pages are a dime a dozen. I like to see the rants and raves of the person who put the entire thing together. So, go shave your head, sit down at your computer, and browse to http://www.ksu.edu/~lashout/skns.html .

I found a collection of different punk bands at a place calling itself the New Music Network. It's info sheet reads like it is part of the insider music industry, but it is kind of confusing. There are profiles, photos, and sound files of a few bands here, most of whom are related to the punk scene in one form or another. Let's see, we've got Naked Aggression, Das Klown, All Day, Sublime, and, believe it or not, The Exploited, among others. There is something about the way this site describes itself that makes me uncomfortable — just a little too close to music-business-as-usual, but why not go there and see for yourself. NMN is at http://www.newmusic.net .

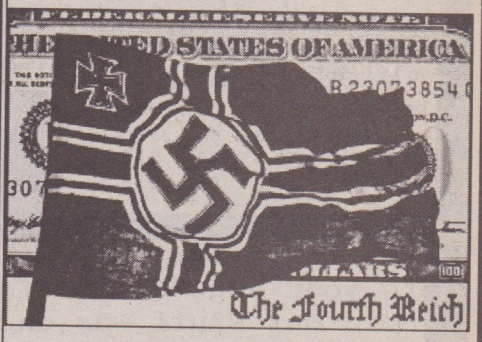
I got e-mail the other day from Angus McPhee who turned me on to a whole bunch of cool sites, many of which I've used right here in this column. I always appreciate people giving me cool places to check out, because it means I can lay around and swill Oly stubbies while the rest of you do my work for me. Thanks Angus. Oh, Angus is from Scotland and has a rather interesting web page at http://users.colloquium.co.uk/~feeble/angus2.htm where he has stuff about the Glasgow music collectiv, photos of bands, a section about noise, and links to other places. It doesn't look like he updates his pages often enough, so maybe this will light a fire under his butt. Anyway, for some reason Angus must have a thing for food, cuz he sent me a bunch of food related information.

The coolest site he told me about was McSpotlight, which is a site dedicated to bringing you intelligent and informed reasons why McDonalds Restaurants are McEvil incarnate. Actually, it is an excellent resource of information on why you shouldn't eat at McDonalds, with educated arguments made via pictures, sound files, movies, and literature. This is a must see for anyone opposed to corporate culture. Absolutely 100% cool, you MUST check it out right now — http://www.envirolink.org/mcspotlight/ .

Another nice food-related web page is for those of you who are afraid of meat — yep, you got it — vegetarians and vegans. The Vegetarian Pages (http://www.veg.org/veg/) are the ultimate resource for those of you plant lovers. If it's about vegetarianism or veganism, chances are you'll find it here. There is way too much stuff to list. Trust me. If you have sworn off meat, but not computers, you will want to go to this web page.

Once again, I'm still looking for bands to submit their URLs for me to review. I will review one or two band web sites an issue, but I will ONLY review those submitted to me (this doesn't apply to any other stuff, only band specific web pages), so send them in.

That it. E-mail me at hanford@primenet.com, write me at PO Box 752; Boise ID 83701, or check out these columns at http://www.primenet.com/~hanford/maximum.html . See you next month.




*This is part 3 of a 3-part interview of Dr Laura Head of San Francisco State University by Dave Emory.*

DE: There is a major shift upward in wealth, a smaller and smaller number of people are acquiring a larger and larger percentage of the wealth, something which figures to accerlerate drastically if the Contract On America is passed.

LH: But those small number of people who are concentrating the wealth in their hands, are the ones who control the communications media, at least the major communications media, so they're the ones who control *The New York Times*, and your local daily newspaper, and the tv news you watch, and so they give you what is the pablum. They don't tell you what really is happening, because they know if you know what is really happening, it's going to work to their disadvantage economically. That's why we get all of these talk shows with all of these trivial topics going on, to keep people with their attention on anything other than what is really the matter.

DE: I think distraction, not just talk shows but the proliferation of our entertainment industry - if you're not watching a talk show you're listening to a record or a movie or a sporting event - which might not in and of itself be low quality, but the point is you're not coming to understand the social and economic and political dynamics.

LH: But you're not reading and you're not studying, you're being entertained.

DE: What do you think about, this is

perhaps too large a jump under the circumstances, given the amount of time we've got left, one of the things that I find very disturbing is the shift away from the printed word. Reading permits a simultaneous integration of concepts. I was reading a fitness expert, an interview with a fitness expert on the sports page of *The Chronicle* a number of months ago, and this fellow actually said something explicitly that I had long suspected, which is that reading is literally physically healthy. This person, as part of one's physical training regimen, recommended reading a book a week. He says it strengthens the mind and that is good for an overall healthy being. This is a physical trainer, and he recommended that. I think reading is terribly important, and reading permits understanding, yet we live in a society which that is governed, and this is very ironic in light of the medium we are now using [tv], we live in a television society, which presents us with an image. And an image, one can only react to an image. You can understand it perhaps...

LH: And images also that we generally don't think about. Because what I find very frightening, is how often I ask my students, did they see something on television, and they'll say yes. Then I'll ask them to explain it to me and they can't. So we watch it, but we don't study it, we don't comprehend it.

DE: Do you think we don't comprehend it, or that we don't comprehend it in an intellectually codifiable fashion. My fear, the reason I ask this question is that my fear with television is that we see an image and we react to it, and we may acquire a very deep emotional reaction to that, not even necessarily fully conscious, but that it affects us, perhaps profoundly, and yet we're not fully aware of how it affects us and consequently not in a position to control our reaction to it.

LH: I think you're right. I think that also can be happening. You know especially with some of the stereotypes and the images we get. I'm thinking about the images which now proliferate on the news every night of some young black man someplace being arrested for something. And so now you start seeing these black men who are violent, who are criminal, who are dangerous. And so now when you see another black man on the street, on your job, on the way to class, and the image that you get is back from the tv with these black criminals.

DE: That was something else that I was going to, that, you directly anticipated my next question. Do you feel that that is capricious? Or do you feel that the growing concentration of media ownership and the obvious drift toward political reaction, and specifically racist political reaction, what we have basically been talking about this evening, is coincidental with that portrayal, or do you think that that's conscious?

LH: I don't believe in coincidence.

DE: You think that's a conscious conspiratorial phenomenon?

LH: I think media is a large enough industry, time on television costs so much, that they study what they are going to put on and not put on. And what impact it's going to have on people. I think it definitely is conscious. And I'm saying that because I just notice things about what is considered newsworthy? You have a black man who shoots a black man who shoots a black man someplace in San Francisco. Why is that newsworthy? Why does that make the newspapers, the tv news? You have a major black cultural event. It doesn't make the news. Why not? The second one impacts more people. Why doesn't that make the news? Things with black people as problems make the news. Things with black people doing something positive doesn't make the news, or if it does make the news, it makes the news as they attempt to discredit it.

DE: By the same token, I think that some of the things at least that white people do that are criminal, or that are wrong, do not necessarily get the type of publicity they deserve.

LH: Sure! And they very often aren't even considered criminal. I'm thinking about this because I remember the controversy a year or so ago at Stanford University when they found they had overbilled the government on some research contracts. And they had charged for a wedding reception for a president's wife and they charged for flowers and they charged for putting a cedar lining in their closet. And there was a discussion of them reimbursing the government for this, and developing new procedures so this doesn't happen again. And I kept saying, when are they going to jail? They're thieves. They stole. They're not even being called criminal. And there was no discussion of jail time.

DE: Something just in today's paper I've been noticing there's a lot of publicity about a rape case in Okinawa, where some black American service men, at least apparently, and note my qualification, raped this woman. Now there's also discussion that these confessions were coerced. But *The Examiner* this evening had pictures of all three of these suspects, and they were all black American service men. It's technically illegal now to mention someone's race when you're talking about a crime. You cannot mention that the criminal...

LH: But you can show the picture.

DE: You can show the picture and they do show they pictures, a remarkable amount of the time. I also noticed that, this was within the last two weeks, Judge Ito's stepson, his wife Peggy York [?], the highest ranking female member of the Los Angeles Police Department, her son, his stepson, is now a fugitive. He defrauded, he was a contractor of some kind and defrauded a bunch of people and has now fled the state. He is now wanted by the law. He is now a federal fugitive.

LH: But why is that news? If he was not connected to Judge Ito, would that have been news?

DE: It would not have been news at all but the thing is that I wonder if for example Judge Ito had been black, or if this had been Christopher Darden's son, simply for the sake of argument, would we have seen more coverage of this? It did not get a lot of coverage.

LH: I didn't even know that he was a fugitive.

DE: I cover a number of different papers for my research, I saw a small article in *The Examiner* and a somewhat larger article in *The Chronicle*, I believe it may have been in some other papers too. But it did not receive a lot of coverage. Of course, his stepson is white. I was just thinking, if for the sake of argument Judge Ito has been black or Peggy York had been black, and the son also black, perhaps members of the audience would see this as reverse prejudice, but I suspect there would have been a lot more coverage of that than we saw.

LH: Probably.

DE: I know that there was a lot of controversy, leaving aside the main thrust of the O.J. Simpson case, because we haven't got time to even begin to get into that, but whatever one's opinion's concerning that case I personally am convinced he was innocent. The way in which that was portrayed, for example *Time* magazine deliberately darkening the picture of O.J. Simpson's mug shot and something that received no coverage, I've only known one other person who took stock of it, but after the verdict, they darkened his picture again. They did the same thing again. They gave this gray tint, you know very dark, all the white tints were gray, and they darkened his picture again. That as observed in the intelligence community is a very common technique, and intelligence in the media component to covert operations, it will manipulate media images in that regard. So I take that you do not feel that this is coincidental. This portrayal, demonization if one could say of people of color, black people in particular, is something that is deliberate.

LH: Sure because one of the things that came up on a lot of talk shows after the O.J. Simpson verdict was that a lot of white folks saying now they're no longer going to give money to support black organizations, they're no longer gonna political candidates, and I even heard one person say that black people should no longer complain about anything relating to racism in the country anymore. So that's just adding further fuel to a white racist backlash.

DE: It reminds me there was a now somewhat...

LH: And they keep, I noticed too they keep in the news, showing his, O.J.'s face, as the verdict was read. Like over and over and over and over and over again. Why do they keep showing this over and over again? It's not news anymore. It's old.

DE: And now the media can't let go of the O.J. SImpson case. And there were some really...

LH: And now we hear when he goes to play golf. Now we hear everything about him. It's like they just keep this up to keep stoking the anger in those whites who feel that he should not have gotten off.

DE: And continuing to demonize him. For example his white girlfriend, Paula Barbeiri [?], leaves him because she was angry that he sold copies of photos of his family reunion. They literally are hooked on it. It's a sad situation. One of the things that the O.J. case reaction, I can say as a white person I am ashamed on one level and deeply horrified as a political analyst at the reaction of the white community to the O.J. case. I think it, I would describe it, and my academic background is in psychology, as psychotic, in the most literal sense of the word. I'm not engaging in hyperbole. This was an example of mass psycho-pathology.

LH: But you know whites in this country are used to blacks who are charged with killing anybody white, being convicted, even if they did not do it. And so I think a lot of whites were actually astonished that he would not be convicted. Even if he was innocent he was supposed to be convicted because blacks who are accused of killing whites traditionally in this country go to jail. If they're not lynched. Think about the case of Geronimo Pratt. Who is still in jail.

DE: And Johnny Cochran is his attorney.

LH: And who, from what I understand, there is now compelling evidence that the FBI has evidence that he was not anywhere near the woman he was charged with killing because the FBI had him under surveillance. And he's still in jail.

DE: For the benefit of members of the listening audience not familiar with him, in particular some of the younger members of the audience, Geronimo Pratt was a member of the Black Panthers and a decorated combat veteran in Vietnam who was accused of murdering a white woman in Santa Monica and yet he claims he was at the Oakland Black Panther Party Headquarters, and there are substantive indications at this point that FBI wiretap transcripts would exonerate him by confirming his account. And yet the FBI's claiming that they lost...

LH: And he's been in jail for how many years now?

DE: I think it happened in the late 60s, perhaps early 70s but well over two decades, now in his third decade in prison. And that's a long time to spend in a maximum security prison. It's dismaying in the extreme, I also wonder too, again leaving aside the issue as we're almost out of time, leaving aside the issue of O.J.'s guilt or innocence for the moment, I think the way in which the media responded to the jury verdict, even if one believes that he was guilty, as a point of law, two of the chief prosecution witnesses Van Adder and Furman were proved to have lied under oath, and that as a point of law permits the jury to disregard the rest of their testimony. I saw an interview with Sheck and Newfeld on Charlie Rose, and they were shocked at the media coverage of the case. They said, we would experience a day in court and then go home and see the media coverage and wonder if they were covering the same trial. They maintained, and we discussed some of the things that they showed in court, they tore the prosecution's case apart yet the media did not report this. There's an observer named Ben Stein in Los Angeles who commented that what might very well result from the O.J. case would be a white riot, not, obviously, in the streets but by supporting things like The Contract and punishing black people by passing legislation that would be punitive to them.

LH: I've already heard about some black people who are afraid that they are going to lose their jobs, because the whites on their jobs have become so hostile to them since the O.J. verdict that it's interfered with the way they can function in the office. And you know that there are several prominent black people as well as some black organizations, some NAACP chapters, that had bomb threats after this. Black churches had bomb threats after this. Which also is very interesting, because what does a black church in Oakland have to do with the O.J. Simpson case? But it's like you're mad at one black so you riot against any other ones, 'cause it doesn't really matter which ones.

DE: That is a fascistic phenomenon in and of itself.

*For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117 or c/o KFJC, 12345 El Monte Rd, Los Altos Hills, CA 94022, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.*

## CRETINS FROM LONDON

Before you read any further, I'd better issue this warning - remember, I'm a "moron who hasn't got a fucking clue about punk rock!!!"

Hooray - a backlash!! I haven't been the subject of one for ages now! Let me see, the first must have been about 1977 when I started writing about this subject so dear to my heart that I know "fuck all about" for a London based fanzine and upset a CLASH fan for some reason I fail to recall.

Then there was the infamous backlash of 1982 when I was writing the punk column for NOISE and WATTIE was under the erroneous misconception that I'd written that "CONFLICT had a bigger barmy army than THE EXPLOITED!" (As if I'd be so petty to give a fuck! We've sorted it out since - it was GARRY BUSHELL not "moi", O.K.!)

But I do believe there's been a lull of 11 years of peace-free 'hate mail' whilst I've been penning for various zines worldwide - i.e. since the 1985 'bashin' when I was writing the 'Punk and Disorderly' column for SOUNDS and failed to name check someone or other's fave band for the simple reason I can't get to see, meet, know and love everyone's band in the vast spectrum of our wonderful movement and thank fuck for that - if I could, it would mean there's simply not enough bands out there!!!

If it ever seems I rant on too much about 'old and ugly' bands - bear in mind that I AM '36' (which is old to some and young to others!) And also 'ugly' (but hey, when has that ever got in the way of playing or writing about decent music?!). So maybe there is a certain empathy there!

# COLUMNS

Personally, I'm confident in the knowledge that I'm happy not to be a bigot of any kind and certainly NOT 'ageist' - if you're a punk you're a punk - who gives a fuck if you're 7 or 77 - it's in your heart, right? My friends and acquaintances over the years have always spanned right across the age scale and age never has been nor will be an issue.

I equally rant and rave about so-called 'Kindergarten' punk bands, like THE CASUALTIES from NYC, the PUBLIC TOYS from Dusseldorf and THE WALKING ABORTIONS from London, whose average ages range from 16 and still at school to 20 something - and who's to judge if they're ugly or not?!

I don't want to waste any more precious space on this subject, because I've never felt the need to justify myself to anyone. Suffice to say it's true I can't get out and about to gigs every night of the week like I used to or want to due to monetary and poor health reasons- but I do my best! I've never claimed to know 'everything' about punk - It's not a goddamn quiz or contest as far as I'm concerned, it's about 'what's inside you' and I can only comment on what I've personally done and seen etc! But needless to say, punk will always mean something different to different people, and so it should. Only I know what it means to ME - but thanks to STEVE ARROGANT for his recent kind statement at the SEX PISTOLS London gig (yes - we ALL went in the end - so what the fuck do you wanna make of THAT?!!) "Bev Elliott and punk rock go hand in hand - they're synomynous. To me, Bev Elliott IS punk rock!"

Normal service is hereby resumed, as I continue with my monthly 'STAINS' mention.... (joke!)

I have been puttin' myself reasonably out 'n' about of late - got a call asking if I'd like to visit a recording studio to witness an interesting collaboration project between HONEST JOHN PLAIN of THE BOYS (oops - guess he's old and ugly - but still a legend and punk stalwart in his own right, so fuck it!) and CAMPINO from Dusseldorf's DIE TOTEN HOSEN, who were working on a new 'THE BOYS' album. Sometime soon I'll get my act together to decipher the notes and transcribe the erratic tape I made from this wild trip! Then I was sent a bloody excellent compilation tape of bands on an exciting new punk label called 'PHOENIX', that's the 'baby' and 'brainchild' of original ANTI-PASTI drummer - STAN SMITH. (I neither know nor care how old or ugly STAN is these days - he's got off his arse and is doing his 'bit' for us all!) There are plenty of really worthy bands on PHOENIX, but the two who struck home with yours truly in particular, were STAIN (but NOT - "THE STAINS", please note!) who play old school punk interjected with hysterical surreal lyrics and ranting in the vein of JOHN COOPER CLARKE, and PANIC, my personal fave from the tape who I'm bursting to catch live and hope to do so soon, as they sounded so powerful on tape. (And I've no idea if either band are old or ugly - but I doubt it! !) Anyone interested in catching up with STAN and his PHOENIX label gang for themselves, can do so as follows:- STAN SMITH, 24, Woodville Road, New Barnet, Herts, ENS SUA, ENGLAND.

I also caught up with TITCH, lead singer from Irish bred and London based combo THE KLINGONZ, who tells me they've had a shake-up of the band following the departure of guitarist DOYLEY and they'll be "back with a vengeance" anytime now with renewed determination to dispel the myth and label that they're purely a 'psychobilly' band - because they're NOT! "We're here for everyone - and this time around - we'll prove it! Our true punk inspirations and roots will be very much to the fore and we hope to finally get over to the States this year" says TITCH! You've been warned - miss them at your peril!

Well, that's about if from this particular old, ugly, unknowledgeable punk moron this time around! More soon, when I'll no doubt be even older, uglier, totally moronic and none the wiser!!!

Living here in western Mass. isn't too much fun for us punx. We have basicaly three choices for places to hang out. Norhtampton, Amherst, or The Holyoke Mall (which has Hot Topic, by the way). Amherst is this hippietown (home of UMASS) and it has like one club, if even that, and there are never any good shows. The Holyoke Mall is far away and, well, it's a mall. Shall I say more? Then we have Northampton. Northampton is this "liberal" town and the town of chioce for the western Mass. "freaks". There's one big problem (among other smaller ones) though. We have no punk clubs or anything even remotely geared twords us to go to.

Northampton has five clubs. Two are 21 plus, one is 18 plus, one is just plain lame, and the other one is ok but there are barely ever any good shows there. They've had some good bands like the Ramones, 7 Seconds, and The Pist. The problems with these shows is that they are either 18 plus, overpriced, and the club that they're held in a club that only books well known bands which means we never have a chance to see any punk bands just starting out.

So, what we decided to do was start our own club. Not only because of the above mentioned factors, but also because the we've been having to deal the a huge amount of shit from the local pigs. See, they want us off the streets of Northampton. Well then, give us somewhere else to go we said, and the pigs, of course didn't. So we took matters into our own hands. We asked if we could take over an abondoned theater, but they said it was condemed and that was definetly NOT an option. A problem we ran into was getting some place in the downtown area to let us put on a show for free. We couldn't find anything we could have permanently, so we settled for a church. This is the church that we used to frequently drink on the steps of until getting busted. Despite that fact, they've been very supportive, and are excited about the show.

The only problem with the church is that, of course, we can't have it permanently. We can only have it for July 21st show. The July 21st show is going to be a benifet show to raise money so we can get a permanent place and also for Food Not Bombs. The pigs and the rest of the city can't believe we've gotten our shit together so quickly. We've only been working on this project for about a month. The pigs and everyone else are, well, kind of scared. I don't know if any of you know how difficult all of this is. We need so many things that aren't things you just find laying around. We need stuff like sound systems, lighting systems, industrial size fans, and a lot of other big things of the sort. We have to go to each and every store in Northampton and ask for donations of money and other things. It's a big pain in the ass. We also have to do everything exactly by the book just to prove to the city that we CAN do something.

Another pain in the ass thing we have to do is find people and bands that are willing to preform for next to no money. We don't want this to just be a place for shows. We want to have art exhibits of young peoples' art and we also want to have poetry readings. We just want somewhere to go and be able to have fun knowing that we did all of the

work ourselves. If anyone has any stories about starting their own club, successful or not, send them my way. Or, if you can help us out with anything in the future you can give us a call at our clubs' phone number. 413-586-0888 or write me at: De Stroy, 5 Raymond Dr., Belchertown, MA 01007.

Once again it appears that the frightening beast heroin has started seeping back out from the sewers and into the dialogues of hip news commentators; once again the use of this narcotic is on the rise. This has provided those of us in this underground community with a choice: we can risk addiction to heroin for the idea of appearing offensive and cool, just like Sid Vicious; or we can risk trying to learn about a substance that has historically held more than a little appeal for those considering themselves outside of what can be called the "mainstream," possibly learning something more about what we're up against.

As I stated in my last column, heroin, a product of opium, was basically invented by pharmaceutical corporations (e.g., Bayer), who at the end of the last century began pushing it on gullible consumers as a cure-all. Once prohibition came into affect in the 1920's the sale of narcotics such as heroin fell from the grabbing hands of big business drug manufacturers and into the hands of underworld entrepreneurs, hands belonging to such individuals as Salvatore C. Lucania, better known to his cohorts as "Lucky Luciano."

Luciano, one of a new breed of Mafioso to survive the heavy gangland fighting of 1930-1931 New York, held little respect for venerated Mafia codes against involvement in such trades as prostitution and narcotics. Quickly he moved the Mafia into dominating the sale of heroin by establishing a working relationship with the Jewish crime syndicate, which up until that time had controlled heroin's import from Europe and Asia. Like a gangster's equivalent of JP Morgan, Luciano had no qualms with ethics when it came to turning over a buck; he shrewdly addicted prostitutes to his heroin and then consolidated them into brothels under his control. By 1935 Luciano was netting $10 million a year from 1200 prostitutes, the majority of whom worked to feed their hunger for his product.

Besides cheating prostitutes out of their livelihoods, another shrewd business tactic pulled by Luciano's heroin mob was to adulterate the product, lowering its purity to a level that forced addicts to use needles—while at the same time providing more of a product to sell, and thus more potential profits.

Most of you are probably familiar with gangster movies set in the prohibition era, where Elliot Ness good-guy cops fight Al Capone type villains, and where the hoodlums always find themselves either incarcerated or dead in the end. In the case of real life Lucky Luciano, his counterpoint proved to be the crime fighting district attorney, Thomas Dewey. In 1936, Dewey helped put Luciano away on a thirty to fifty year sentence for sixty two counts of forced prostitution. But unlike the fiction of movies, where bad guys end up regretting the errors of their ways, reality has spliced together a much more cynical picture; where good and bad are often one and the same, gangster and crime fighter indistinguishable.

If anything came close to spelling the end of heroin consumption in the United States it wasn't the incarceration of Luciano, who simply ran his operations from behind bars, it was the Second World War. Distribution of heroin became nearly impossible as the war interrupted trade routes, and forced the US to tighten security on ports of entry where it typically entered the country, such as Luciano's capital, New York. As a result, without the product they hungered for, heroin addicts were forced into involuntary withdrawal, plummeting the number of those codependent on the drug for existence: by war's end there were reportedly only around 20,000 heroin addicts in the entire US, in comparison to 200,000 in 1924.

As can be imagined, World War II left much of the infrastructure of organized crime elements damaged and in need of assistance for survival. Strangely, they found such assistance in those who had once made an apparent effort to oppose them. In 1942, the ONI (the Office of Naval Intelligence), came up with a plan called "Operation Underworld," a plan to use underworld contacts to protect New York's ports from acts of axis sabotage. With control over New York's longshoreman, even in prison, Lucky Luciano proved a logical choice. Assisted by his crony, Meyer Lanksy, Luciano forged a pact with US intelligence that would grant him freedom in exchange for aiding the allied war effort. Not only did Luciano provide harbor protection, but through his network he supplied intelligence that helped the allies in the invasion of Sicily, an invasion applauded by Luciano's friends in the Sicilian mob: Mussolini had declared war on the Mafia in 1924, his forces literally torturing mobsters into submission since.

In 1946, Thomas Dewey, who had become the governor of New York, pardoned Luciano from his prison sentence in reward for his helping the war effort. Before leaving America, as part of the condition of his pardon, Luciano met members of the OSS (the Office of Strategic Services ). Although the war had ended a year previously, the US intelligence community apparently had decided that Operation Underworld was not quite over yet.

In the wake of the devastation of WW II, and with an uncertainty about the future, many Europeans sought leadership from those who had actively resisted the axis forces. Most of these resistance fighters just happened to be communists, and as a result communism spread rapidly throughout such countries as Italy and France, horrifying US politicians (not to mention the industrialists). Out of this fear, came the CIA, created in 1947 from the OSS to be a secret army in a "cold war." In this war, options were weighed, calculations made, and choices rendered indicating that to those in the CIA no price was too high to stop communism, no human being too low to work with as long as they claimed to be against the communists.

This must have been the reasoning US intelligence officials employed when they decided to help Luciano after the war. One target that both Luciano and US intelligence needed for the success of their goals was the port of Marseilles, France. For Luciano, Marseilles meant the world's finest heroin labs run by Corsican gangster allies on a successful sea-port (perhaps France's largest), ideal for exporting his product to the United States. To the CIA, on the other hand, Marseilles' port meant a vital connection through which to export arms and munitions to various anti-communist clients and programs both in Europe and elsewhere. Unfortunately for both interested parties, Marseilles was a bastion for communists, communists who held power over the local government, communists who had taken a hard stance against both the Corsican mob and the idea of allowing Marseilles to play a part in the US war on communism.

In response to the situation, the CIA sent its agents and a psychological warfare team to hook up with Corsican Gangsters in Marseilles, supplying them with

money and arms to fight the communists. With propaganda, intimidation, and murder these gangsters put an end to a powerful dockside strike in 1947, establishing their power, and inviting Luciano to make Marseilles the nexus of his operations. Soon, heroin was making its way from Marseilles back to New York, virtually unopposed by law enforcement; and once more addiction in the US began to rise, from 20,000 at war's end to 60,000 in 1952, to 150,000 by 1965. But besides gaining a higher population of junkies from gangster control of Marseilles, the US gained a vital link for it's covert operations against various political movements and groups throughout the world, such as those in South-East Asia.

One such movement was led by Ho Chi Minh in Indochina. This movement centered around the independence of Vietnam, independence from French rule, presenting a particular problem to the conservative Gaullist government that had assumed control over France in the late 1940's: Ho Chi Minh was extremely popular with the French communists, who were still a powerful, well supported political force. Faced with the option of angering the French public by squandering state money on an unpopular conflict, France allowed the United States to supply nearly 80% of the arms and supplies for its expeditionary forces in Indochina, shipping them into Marseilles. This angered the French communist and left-wing labor groups still active in the port city, and in 1950 they staged a selective boycott against ships carrying US war materials. To combat this boycott, the CIA again funneled money to its Corsican gangster allies (this time, $2 million), who violently confronted anyone who tried to stop them as they themselves unloaded the war goods: much of which would be used in a secret French operation, an operation later copied and re-used by the CIA, an operation tied directly into the production and sale of narcotics, "Operation X."

Up until World War II, the French had financed their South-East Asia colonies with money generated through state run opium dens. When these colonies started developing independence movements, and France started losing control over them, production and distribution of opium shifted from a cash cow of the colonial governments, to a tool utilized by French intelligence, most specifically the SDECE, the French version of the CIA. Under Operation X, the SDECE provided the Hmong, a tribal people who had grown subsistent on the colonial opium trade for survival, with an outlet for their product: French military planes simply flew it to a connecting point where it was loaded on trucks and shipped to Saigon. In Saigon, the opium was turned over to Binh Xuyen gangsters, who were heavily connected to the local government, and who split the profits gained from the opium with the French Military. Equipped with cash and American weapons, the French Expeditionary forces fighting both the Viet Minh (Ho Chi Minh's Vietnamese resistance force) and the Pathet Lao (Communist inclined rebels fighting against colonial forces in Laos) were able to pay and arm the Hmong to serve as mercenary canon fodder. By the early 1950's, however, it became clear to the French that the battle to retain their South East Asian colonies was a lost cause, and in 1955 they left the question of Vietnamese independence in the hands of American interests, interests already firmly planted in the economics and politics of the region, including the sale and traffic of the region's narcotics.

In 1949 the communists won their civil war in China, forcing most of the Chinese Nationalists to flee to the island of Formosa (Taiwan); most but not all. In March, 1950, 1500 KMT (nationalist) troops crossed the border of Burma and set themselves up in this country's Shan states, a mountainous, hard to reach vicinity, perfect for opium cultivation. Historically, the nationalists had been linked to the production and sale of opium through ties with the notorious Green Gang cartel who had controlled the opium and heroin trade in the Yangtze Valley, as well as with various warlords who dominated the Yunnan province, a province that at one time supplied half the opium needed for all of South-East Asia's addicts. The communist Chinese, on the other hand, took up an effort to stamp out opium addiction in the mainland, driving Chinese crime bosses to flee to Hong Kong, and setting up "re-education" centers for addicts. This created a void in the regional production of opium, a void not overlooked by the KMT troops in the Shan states. Almost immediately these troops started growing opium to back their operations, and almost as quickly these troops began receiving aid from the CIA.

In August of 1950 the CIA purchased CAT air transport, a near bankrupt company composed of vintage C-46 and C-47 airplanes which had already been used in covert South-East Asian operations by the French. With what amounted to it's own air force (years later it would earn the name "Air America") in the region, the CIA smuggled weapons to its KMT allies and smuggled this group's opium to transfer and refining points in places such as Vientiane, Laos, where it was converted into a form for smoking, morphine base, or heroin.

The CIA also used its planes and foot soldiers, such as the US armies' Green Berets, to take over and intensify what remained of the clandestine French operations fighting the Pathet Lao, in Laos, with Hmong tribes people armed and trained through drug money. Under the instructions of such notable CIA figures as Tony Poe, who offered the equivalent of $1 US for each severed ear, and $10 for every severed head of Pathet Lao soldiers, the Hmong evolved into a mercenary army of some 30,000 troops, many of whom were boys under fourteen years old. Meanwhile, the KMT, who had been fighting consistently losing battles with the People's Republic of China, forced local Shan hill tribes to join their ranks, tribes that, like the Hmong, fought and died to further the CIA's goals, helping to create perhaps one of the most corrupt regions on the planet, a region that soon became the world's number one source of opium products, a region collecting the new alias the "Golden Triangle."

Although not geographically part of this triangle (which included northern parts of Laos and Thailand, as well as the Shan states of Burma) South Vietnam, and most importantly, Saigon, became a major point of transition for narcotics from the region.

By the time that US soldiers had become entangled in the fight against North Vietnam, the process for making heroin of quality matching that of Marseilles' Corsicans had been learned by South-East Asian chemists. Soon, refineries started appearing in countries such as Laos to manufacture this product from Golden Triangle Opium, refineries such as one of the largest in Vientiane, which was disguised as a Pepsi Bottling Plant [Note: in 1965, Richard M. Nixon, representing Pepsi's interests in South-East Asia had promoted this plant's construction; and although the plant would never bottle a single Pepsi, it continuously received USAID money]. When the heroin from these operations reached Saigon, it was openly marketed to US soldiers on the street and from corrupt South Vietnamese military personnel. By mid-1971 the US Army was estimating that 10 to 15 percent of its soldiers in Vietnam were heroin users, spending $88 million a year on the drug. But of course addiction didn't just stay with US troops in Saigon, or with the 150,000 Vietnamese heroin addicts the NVA found when the city fell to them in 1975.

By the early 1970's, there were half a million heroin users in the US, 30 percent of the product coming in could be

traced to South East Asia opium fields, the rest coming from fields in Turkey. To combat this epidemic, Richard Nixon, the president who used to take fishing trips with noted crime syndicate members such as Tatum "Chubby" Wofford, conveniently declared a "War on Drugs," supplying the Turkish government with money to fight narcotics production in their country, and applying pressure to the French. This hurt the Heroin trade momentarily; it losing business in North America, the number of US addicts dropping to 200,000 by 1974.

But although giving certain politicians, such as Nixon, an effective carrot to wave to voters, the numbers of addict reductions only represented a temporary lull in the supply and demand for a product the same "anti-drug" warriors had once helped create a market for; and soon enough, a better bogey man for these warriors to shift public attention to had returned: the Soviet Union invaded Afghanistan. With this invasion a new crusader president appeared on the horizon for the US, a tough talking, gun slinger ready to shoot down any communist who got in his way. What did this crusader have in common with Heroin? Join me next time, and we'll take a look.

The following are books that I used to gather information for this column: 1. Kruger, Henrik, *The Great Heroin Coup*, Boston, Mass., South End Press, 1980. 2. McCoy, Alfred W., *The Politics of Heroin: CIA Complicity in the Global Drug Trade*, New York, New York, Lawrence Hill, 1991. 3. Moore, Alan and Sienkiewicz, Bill, *Brought to Light*, Forestville, California, Eclipse Books, 1989.

## TEENAGE Suicide

WITH NICK FITT

Speaking from the point of view of someone who has been listening to punk and hardcore for the past three or four years, I like seeing new faces in the scene. I think they should be welcomed with open arms, as I was when I first entered the scene. Hell, its the' 90s, punks are supposed to be friendly.

It always kind of bothers me, when I see a new kid working his ass off at being accepted by people who are going to hate him. I can see this anywhere and it will bother me, be it a kid who is wearing Umbros just so that Sally Tightass will go to the prom with him or a kid going to his first show with a bunch of spikes and bondage gear so that Felix Von Havoc will think he's cool.

For a lot of people who aren't supposed to care about fashion or make fun of the way people dress, we sure do a lot of it. I can't even recall the number of times I've heard some "rad" scenester trash on a newbie because his mohawk isn't preened as beautifully as Mr. Anarchy.

I think it can all be summed up in this simple statement; punk rock is just like high school. If you don't dress the "right" way you are ridiculed. If you're not one of these fucking pretty boys with nappy dreads or a foot high mohawk with an Aus-Rotten t-shirt then who gives a fuck what you have to say? The message is very simple; fit in, conform, believe the same as everyone else, don't admit to liking the "wrong" bands or boy-oh-boy will we make life hell for you.

Why is that people who are supposed to be accepting to fellow misfits feel the need to sneer at anyone who isn't dressed the same way as them or listening to the same bands as them? It all seems extremely silly to me. If I am wearing a pair of loafers and a t-shirt from Structure and I like Hootie and the Blowfish, exactly what does that have to do with my personality? What does it have to do with what's inside of me?

I try to be friendly. I try to have a warm smile for everyone I walk by, whether or not they "look punk". If I don't know someone, I immediately assume that they are a nice person who is worth knowing. I have that much faith in the spirit of humynkind. Why not be nice to people? Is it really that hard to be friendly? When I get to know someone I have no problem telling them to fuck off, but I like most people. I can find qualities about people I don't like, but generally if someone is nice to me I'll be nice to them.

I walk up to people I don't know and talk to them sometimes. Just yesterday I saw a guy in a Man Is The Bastard t-shirt. I went up to him and asked him if he happened to catch them last week. We talked for twenty minutes or so about different things, and I told him that I hoped to talk in the future. He seemed like a nice guy. What can I say? I'm a sucker... I like to meet people (punk or not) and interact with them.

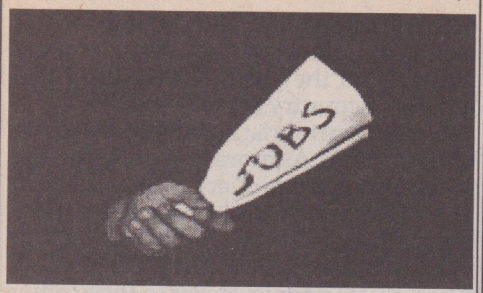
I also find it quite interesting that when the crusty old farts who dominate this scene trash on the younger set, the best thing they can think of to make fun of us is saying that we're all skaters who like Pennywise. While I don't believe that any of that is true, I must ask; exactly why the fuck does it matter what I dress like or what bands I like. Right now I'm listening to a fucking Nazareth album. Oooh... I'm listening to a 70s cock rock band... I guess that means I can't be cool anymore. Sorry folks, I like non-punk bands... I'm "outed"... you can all feel free to kick me out of the scene and throw slander at me now. And worse than being a cock-rock band, it's a non punk acceptable cock rock band... hell, if I was listening to Slayer or Venom I could still be down, but I'm not. Sorry folks.

In short... what am I trying to say here? Let's be a little more accepting on all fronts. Are you better because you wear the "right" clothes? Is the rich buisinessman any less controlled than the 9 to 5 clerical worker? What is punk all about? I ask these questions, not to aid my cause or make a point, but to get you to think. Is punk supposed to be a place for misfits to go and be freaks (not because of what they wear, but because of WHO they are and WHAT they think) or rather, is it supposed to a place for a bunch of elitists to go and make a new clique to exclude people from? Just think about it for a little while...

ENDNOTES

1. If you wrote me around the middle to the end of June and I didn't write you back, I don't think you're an asshole. I was busy. I had finals and mad homework and real work and all that fun stuff. Write again if you want.
2. Pick up Oneword fanzine for one dollar and a couple of stamps. Write Joel Peck at 401 Hillcrest Drive, Cincinnati, OH 45215.
3. Patches are cool... h100s or Spazz for fifty cents apiece and a stamp for every four if you want some.
4. I'm travelling to London in April... if anyone wants to kick it with me, feel free to write me. If you just want to write in general my address is 404A South Main Street, Attleboro, MA 02703.
5. Bands who want to rock and roll all night and part of every day in Providence give me a call at (508)226-DULL. I book shows at a place deemed too rock star by pretentious scenesters, so anyone without attitudes can play here. Heck, Crudos and Dropdead and others have played at the place I book. Call me... all styles... send stuff... whatever.
6. Tagging is way cool.
7. I wanna give some phat shout-outs to Joel Beck, Jessica Braunstein, Josh Gravel, Bad Carma and Heather Nash. Props to ya'll.
8. Is it obvious that I'm up really late and I haven't slept in days?
9. If Tim Yohannan had been bashed in the New York Times he would have been able to reply there.

# COLUMNS




Previous to my employment at a trendy clothing store (where I was hired on the spot w/out an interview or application with a dog chain around my neck, tattooed finger and electric red hair...go figure (guess I'm filling their quota...)) I worked at a restaurant. Not just any place, but a steak house that's a major chain in the southeast.

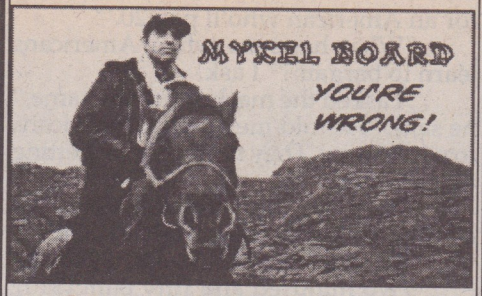
As with most minimum wage shit jobs, there's always at least one, if not more, snotty overpaid manager who, when you're armpit deep in orders, tells you eighteen more things you need to do, then says you're a lazy ass worker. Well, "Ringo" (thusly named for his not unlike Beatles haircut) was being a particularly bigusdickus one week when his teenage exchange student girlfriend wouldn't put out, and we had to remedy the situation. The following is highly recommended for all asshole "superiors" though may result in a dishonorable discharge from your tres valuable position...

To keep it short and sweet. I handed a bottle of syrup of Ipecac to a pal and kept a look out for Ringo while the oh-so-wonderfully-vomitous syrup was dumped into Ringo's ever present Diet Coke. Ringo then (a few minutes later) ordered us to go home because we had to "make payroll." So we had to go.

Witnesses 1-5 reported excessive vomiting, including spasm of dry-heaving, loss of ability to breathe, yakking blood and calls to the poison control center, fire station, local police and District Manager.

Ringo turned over a new leaf suddenly after returning to work a few days later. No one was fired due to the lack of knowledge of 1) what happened 2) who dunnit 3) extreme necessity of each and every employee in that joint. I quit soon after and got many a suspicious eye for making little barfing noises under my breath when Ringo was nearby, always followed by a big ol' I ! my job toothy GRIN of course.

*Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.*




[Note: Mykel is still in Mongolia where he emails us his columns. The system he uses no longer has a 'profanity detector' on it. Yours will soon. ]

*If you write a book about a country, you should do it the first month you're there. After that, you realize how much you don't know.* —L. A. Davidson

You can tell them by their crossed sevens. A horizontal line, a diagonal to the left. Then, ZIFF, a little line, right in the middle of the seven.

They're the instant worldwise... Out of high school or college, a Eurail pass, a month in Europe and they know the answers. They're world travelers. They've done it. They've seen the better way and now they're practicing it.

It never occurs to these American boobs that Europeans cross their sevens for a reason. In Europe, they write the number 'one' with a little check on top and then a downward line. The 'seven' looks almost the same. They cross it so you can tell the difference. In Europe, they make the number 'two,' with a curve on top and a straight line on the bottom, like the 2 in printed English.

In America, it's different. Americans write a 'one' as a simple downward stroke, no check on top. They write a 'two' with a loop where the curve joins the bottom line. This loop brings that line through the middle of the number. So what happens? In America, crossed sevens are confused with twos. Instead of making things clearer, this pretentious cultural affectation causes confusion.

Writing this Mongolian column, I'd be the last to say traveling doesn't teach. But I'd be first to say that just because something works in one place, it can work someplace else.

More important, when we travel we don't leave our cultural baggage at home. We all look at these new worlds with eyes brought from the old. Our experience confirms our preconceptions. Our egos, our own desires, stand in the way of seeing things as they are. Even if that weren't the case, we'd still be outsiders, never quite getting it.

A while ago, another columnist wrote about the difference between a 'tourist' and a 'traveler.' Nowadays, especially among adventure seekers, 'tourist' has a bad name. It conjures images of Bermuda shorts, funny hats, cameras slung around the neck, suitcase-traveling in groups of 50:

"OK, everybody out of the bus. Take your picture with the natives, get back on the bus and go to the museum. "

It makes you think of expensive hotels, swimming pools, casinos. Not a pretty picture.

Instead, we 'travelers' think of ourselves as different. We've got torn jeans, kerchiefs or baseball hats. Our cameras we hide in our backpacks.

"OK, get off your bike. Take your picture with your new foreign 'friend. ' Get back on the bike and go to the beach."

We stay in cheap hotels, or with people we meet. We swim in lakes and rivers, not in pools. We carry a knapsack and not a suitcase. We travel in pairs not large groups. But are we really that much different?

The scene: The Gobi Desert. I'm traveling with two British teachers and one of my Mongolian students. We eat dinner with a local family, in a ger. (One of those round white tent-like houses that rural Mongols live in. For some reason, Westerners call them 'yurts.')

We sit on the wood floor, eating off little orange stools. In the center of the ger is a stove. It doubles as a heater in the winter. Now, it's too hot.

Rural Mongol families have a tradition of hospitality, especially in places like the Gobi, where life is so rough. Families treat any passing stranger to a meal and a place to stay if needed.

Few people live in the Gobi. Especially rare are men. Extreme temperatures, lack of water and grazing land, no communications, no work... The men leave their families for the city. The Gobi is a matriarchy, and a beneficent one.

The family we're visiting is headed by an old woman who smokes a long pipe. Her thin homemade dress is loose around her skinny body. We see flashes of withered breasts as she leans forward to add more sheep dung to the cooking fire.

Her daughters, chubby, with cheeks sand-blasted red, bring in fresh water from the well a couple miles away. While we eat and drink our goats milk tea, the woman talks with Tsengel, my student.

She asks him about us. He tells her we're teachers... from America and England. She asks about Margaret Thatcher. The old woman is surprised to learn she's no longer Prime Minister.

Her grandchildren surround us, wide-eyed. The oldest, a beautiful girl about 14 years old, flirts openly. They've never seen anything like us before. We smile, give them candy, and let them

have Polaroid pictures we take of them. They're thrilled.

We're thrilled too. Maybe the first white people ever to have set foot here. We're living the life not on any map or in any guidebook. Self-satisfied, smug, we enjoy our lamb, noodles and the bits of Gobi sand that gets between our teeth.

Tsengel has asked the old woman if we can tent up outside her ger. There is no private property in rural Mongolia. You live where you like. Still, it's polite to ask if you'll be close to someone else.

She's happy to have us, she says.

At dusk, as the wind whips the sand in our faces, we set up our tents. We smoke a bit of weed that grows wild in Western Mongolia and we talk.

"You're strange kind of tourists." says Tsengel, "but you're tourists just the same."

All three of us jump. He's touched a raw nerve. We rush to defend ourselves. We talk about how we're not tourists, but residents. We talk about how we travel, and don't tour. The more we talk, the more we realize the truth in what Tsengel says. And it hurts.

"You're tourists who have learned to do it cheap." He says. "You don't like hotels and you don't like to pay a lot of money. Even though you work here, you'll leave. You can't be a part of this. You see things like tourists. You do things like tourists... A special kind of tourist, maybe. But still a tourist."

That's a very round-about way of getting to the meat of this column: TOURISM. In that, I'm including the so-called traveler, as well as the more conventional tourist. Underneath it all, we're really the same.

The first inkling that something was wrong came to me in Holland back in the early seventies. I filed it away, along with lost loves and farts in embarrassing places. It came back to me while speaking with Tsengel.

The Seventies were a time when Americans still ruled the world. Our economy was the best. Our troops were everywhere (especially Viet Nam). Hippieism and flower power was at its peak.

I'm in Amsterdam, staying in an old post office squat. A Dutch pal has just come back from the flea market, where he went to buy some pots and pans.

"Goddamn Americans," he says. "I'm sorry Mykel, but it's true. The market was always a place to bargain. They say 20 guilders, you offer ten. You pay 15. It's not like that anymore."

"What do Americans have to do with it?" I ask him.

"They pay the 20! I try to buy something and the guy selling it says, 'Why should I sell it to you for 15? I can hold it for an American who'll pay 20.'"

"What happens when Americans learn to bargain?" I ask.

"I asked the market guy the same," he said. "He told me he asks Americans to pay 40 now. They think they're getting a deal for 20."

Years later, in Thailand, I shop for clothes from the street market stalls.

"How much is that t-shirt?" I ask.

Two hundred and fifty baht ($10), the man tells me.

"I'll give you a hundred." I say.

He laughs. "Two hundred," he says, "that's my lowest price."

"One fifty." I say.

He shakes his head. I walk away, expecting him to call me back. He doesn't. Behind me is another tourist, a German young woman, wearing shorts and a backpack. She pulls two hundred and fifty baht out of her wallet and buys the shirt. Compared to what she'd pay at home, she got a deal. Compared to what a Thai is used to paying, she was ripped off. Compared to what a Thai will have to pay... who knows?

Besides causing local inflation, tourism has other evil side effects. In poor countries, tourists come to the large cities—or one large city. They spend their cash looking at the easy sights. Word spreads. People who had been making their living in the countryside— off of agriculture, or small industry—hear they can make more money if they go to the city to serve the tourists.

Like the men of the Gobi, they leave their land and move to the city. (Not only for tourist reasons, of course, but that's apart.) Right now, one out of every four Mongolians lives here in the capital.

For those left in the countryside, it becomes more difficult to stay. There are fewer people to buy your services and fewer people to make the goods (tend to the sheep, etc) that are sold. The rural standard of living drops. More people move to the city.

Before long, there's not enough work for all the people who come to the city. There's also not enough housing—especially in the city centers.

Slums grow around the periphery. In Ulaanbaatar, people often bring their gers and just set 'em up in the growing ger slums. In other cities, you'll find makeshift shacks, old warehouses, tiny empty spaces with three and four families living in them. With such an unskilled labor glut, hotels, restaurants, bars, other businesses that cater to tourists can pay whatever they want. After all, if you won't work for 50 cents a day, there is always someone else who will.

Because the tourists have money, and can pay higher prices. The price of everything goes up. The poor, already in bad shape, find that they can no longer afford what they could have easily gotten in the countryside.

As more tourist facilities grow, more tourists come. As more tourists come, the main city becomes over commercialized. The more adventurous tourists— those calling themselves 'travelers'—start looking for other places. They go to other cities. Rural people, closer to these other cities, give up their ever more difficult work in the countryside. They can't keep their little enterprises running. There's no one to serve and costs spiral on the inflation caused by the influx of foreign currency. They move to the next city, start new slums. The process repeats itself.

Americans can see it in our own country. Atlantic City, New Jersey is an example. When gambling was legalized, tourism increased ten-fold. Expensive hotel-casinos went up faster than you could pull a slot handle. Into the city, came people to work at those hotels. They came from all over America. Often poor and black, they moved to the growing slums. Today, there is an ever-widening gap between the rich and poor of Atlantic City—and an ever-increasing number of poor.

In impoverished countries, the effects go beyond the cities. Even those still in the countryside become victims of tourism. Thailand is one of the saddest examples. In the hills are lots of small tribes. Strange folks, with strange customs. You've seen pictures of them; their necks stretched by rings. Their teeth blackened by opium smoking. Their houses thatched on the roof, completely open on the sides.

Until the seventies, these people lived through farming. They had developed their own culture, and traditions, important to their lives. They bothered no one and no one bothered them. Most people didn't even know they existed. Then, they were discovered.

In the typical progression, word of the strange Thai tribes spread from National Geographic, to Life, to Tours & Travel magazine. Every package tour included a "trek" to the hills.

"Smoke opium with the chief."

"Be photographed in native costume."

"Walk through the native 'God Door', led by a local priest."

Just the ticket for people who want to be travelers and not tourists.

In Northern Mongolia, there is a small tribe of people who have tamed reindeer. They ride them like horses and milk them like cows. They live in a very remote area. The government has wisely made it difficult to visit these people.

They require special permits and don't grant them easily. But how long will this vigilance continue in the face of an onslaught of tourist... er... traveler... dollars.

Usually, the government gets involved in ways less beneficial. Beggars and other poor people, dissidents, "mentally ill," are all bad for tourism. Better keep them off the streets. Hidden in back alleys. Turned back to the slums, where the poor criminals feed off the other poor.

In Thailand, there is a special Tourist Police. They work much quicker and deal much harsher with Thai criminals than do the regular police. The Thais know this.

And what about us? We've got a problem. Those of us who love to travel. those of us who want to see places and do things in exotic spots... what can we do if we want to act morally in the world— and not increase the evils of tourism.

One solution is complete separation. That is, the kind of tourism 'travelers' find most repulsive. The Club Medresort, all inclusive tour. They isolate foreigners from the local culture. They can't interact with the natives, shop in their stores, or peer at them like animals in a zoo. The area is fenced in. Its growth curbed.

Clubs like these have minimal effect on the countries they're in. Some, like Club Med, try to insure that the tourist needs no money at all. There is no bargaining. Any inflation is limited by the walls of the resort.

The problem with this answer is that it's boring. It's the antithesis of what we travel for. If there is no cultural interaction, then a resort in Mexico might as well be in Vietnam or Australia. Why bother going to some special place if it's the same as every other place?

What other solution? Governments can help. (Now THAT is a rarely true phrase!) They can make large areas off-limits to tourists. They can require permits to travel to rural or unspoiled areas— and keep the number of those permits very low. They can publish books for the tourists, telling them about bargaining customs and what they should expect to pay for certain goods and services. They can use zoning to limit hotel construction. The can require each hotel developer, to also develop low income housing— near that hotel.

Unfortunately, governments see TOURIST MONEY as desirable. Bribes and corruption make zoning easy to overlook. Campaign contributions, business influences, international complaints about "free access," all put pressures on governments to increase, rather than limit tourism.

So it comes down to the lone traveler. We have to travel in a way that will not destroy the culture. We have to work before we travel. Make human contacts, names and addresses of REAL people who live in these countries. Ideally, stay with these people, rather than in hotels or other exploiting tourist facilities. We've got to discover how much things cost. What LOCALS pay and insist on paying the same— even if we feel guilty for "arguing over a few cents." Those few cents are cents that others, much poorer than us, will have to pay if we don't argue.

Ultimately, however, the answer may be one that we don't like. Maybe we have to just not travel. Especially, in cases where local people are changing because of tourism. If we see signs that cultures are being lost, ways of life are changing because of the influence of tourism, we may have to decide not to contribute to it— and encourage others to the same end.

I hope I'm wrong here. I hope someone sees a way out of this mess without staying at home, but it's getting harder for me to see one. Traveling in a RICHER country, (an American traveling in Sweden, for example) is no problem, except maybe for your wallet. Traveling in a country where tourism is a minor industry among many other better established industries—is also no problem. (A Swede traveling in America, for example. )

But traveling in poor countries, in developing countries where the dollar, the yen, the deutsche mark, is more respected than their own currency— this kind of traveling IS a problem. And it's getting worse.

ENDNOTES:

—> Idiot's delight dept: In the eighties, there was a group of left-wing radicals who applauded Reagan's election to president. They said that the goal was to bring fascism to America. That would make the government so oppressive people would revolt against it. They didn't realize they were making people demand stronger government— in the name of security.

The theory of terrorism is the same as the theory of voting for Reagan. Both can only end in totalitarianism. It can't be liberating. If you make people afraid, they are more than willing to give up their freedom— anything— in the cause of safety. When the Nazis burned the Reichstag in Germany, it worked. They were elected.

Take Lebanon's Hesbollah, please. These idiots, attacking Israel just before the elections, insured the victory of the right-wing candidate. In so doing, they've doomed themselves and thousands of Palestinians, to starvation, annexation, and probable death. Sure they deserve independence— but fostering Israeli National Socialism isn't the way to get it. I just hope the people in the region realize this and keep these guys armed— from the OTHER end of the AK47.

—> Just found a letter from BETH LOUDMOUTH who sent me some much needed anti-Christian stuff. But, guess what? NO RETURN ADDRESS! For a loudmouth, you need to talk just a little more!

—>Fun with 'computers dept: Phoebe Burns sent me some anagrams made with the letters in "Information Highway." My favorites: ENORMOUS HAIRY PIG WITH FAN and NEW UTOPIA? HORRIFYING SHAM!

—>Your government at work dept: (The following is an edited letter I received from 'Pan' the editor of ASIA FILE magazine. )

My co-editor got a DHL parcel and discovered that it contained photos illegal in the USA, that is, minors displaying their pubic area lasciviously. (The law reads 'GENITAL AREA', which to me means labia, but recent Supreme Court decisions in the USA interpret that to mean inner thigh virtually. Perhaps you know of the Knox case, in which someone who possessed videos of girlies in panties was charged with 'child pornography'.) But these photos were not gray area but definitely too saucy to be legal, and the guy who brought them back from S.E. Asia was arrested at the airport.

After opening the package the coed immediately realized that the photos were illegal and tore them into a zillion pieces. After scattering them in the closest dumpster he returned to his apartment. Guess who knocks at the door a few seconds later? 'FBI, we've got a warrant' In walk ten FBI, US Customs and assorted other Federal agents - some are dressed as secret police are wont to do, in suit and ties, other wear jack boots and bullet-proof vests. One goes into his bedroom and seeing his Vietnamese wife asleep, demands that she show her hands. He encouraged her by pointing his gun at her... She was naturally half-asleep and took a few moments to respond. This visibly irritated the agent and scared her even more. After an hour of arguing with him, searching his home-office and taking away some papers, conventional porn videos, a copy of his book and PERHAPS A FLYER ON ASIA FILE'S VIDEO THE 'GIRLS OF CAMBODIA' (checked by one of California's top XXX attorney to be 100% legal, albeit politically incorrect) the agents left.

Now, just imagine what would have happened if he took, say five minutes, to

decide whether to trash those pics? Imagine if he had left them alone to show to his lawyer, or even take to the police! This incident has convinced me that the vice-cops of this country (and perhaps all countries) are gangsters. Now I see why weird anti-government groups like the Freemen of Montana challenge the Federal gov't to war not just of words but of guns.

Ah, yes, the summer. Bah! I hate it! Let's get on with the reviews...

GROUT have a tape out filled with catchy punk with gruff vocals. Pretty decent debut from these guys, with a good production except that the guitar and bass are mixed on opposite sides, so if you listen to it on headphones, it sounds funny (and if you only have one speaker and it's stereo, it'll sound bad). But the first RAMONES album is like that, so most punks are probably used to it, anyway. 7 songs. 3916 W. Groton/ Springfield, Mo. 65803. DIVISION SMEGMA play funny, tuneful punk with a pretty speedy pace throughout, and they put plenty of songs on it as well. I like that. 12 in all, with a good production. Rt. 2, Box 497/ Lake City, Fl. 32024. THE COATHANGER KIDS also play some real good punk, this time with female vocals. They recorded their demos over a bunch of Garth Brooks cassette singles they got free from Target. That's a good thing- the world already has too many Garth Broolcs tapes. 6 songs (that's 3 for every 1 Garth song.), decent production. 3510 Oarfish Ln./ Oxnard, Ca. 93035. JESUS NUT reminds me a bit of older HUSKER DU or maybe the MINUTEMEN- very tuneful punk with 13 songs and a good production. 2159 Dorset St./ Shelburne, Vt. 05482. THE ASSBEATERS play garagey punk rock that's pretty good-I like them better than most garage punk bands (but they're also not as trashy sounding). 6 songs. decent production. P.O. Box 65391/ Washington, D.C, 20035. In his letter, the guitarist for the HALFWAYS says they're going for a STOOGES/CANDYSNATCHERS type sound, and I'd say he's attained it. Garagey, catchy poppy punk. 4 songs, okay production. 9288 Cloisters West/ Richmond, Va. 23229. Some bands put out real nice tapes with great packaging and beautiful production, but it can't cover up the fact that they suck. Other bands put out a bad sounding tape, but their music is so good it shines through. That's the PILLAGE PEOPLE. Bands like this really make me wish that I had a record label and a lot ot money, so I could put them in the studio and put out a record. They play some caustic punk with both male and female vocals that kind of reminds me of old 7 SECONDS for some reason. Good stuff 8 songs, okay production. P.O. Box 221/ Delaware, N.J. 07833. SALES & MARKETING also blew me away with their brutal thrashy extremcore, a bit like good old LÄRM. Great stutf here. Check 'em out. 13 songs, okay production. 2133 Nebraska Ave./ St. Louis, Mo. 63104. KISS IT GOODBYE play fairly interesting hardcore, kind of N. Y. flavored but with original breaks and good musicians. 4 songs, great production. 483 Hicks St. 4th Floor/ Brooklyn, N.Y. 11231-2905 MODEL AMERICAN play old fashioned D.C. hardcore (they even do a cover of "Banned In DC"- however they are from California), that reminds me a lot of old YOUTH BRIGADE. 7 songs, good production. 871 Jefferson Ct./ San Mateo, Ca. 94401.

And that's all folks. As usual, I'm at P.O. Box 2584/ Conroe, Tx. 77305.

Hi folks! Summer is the time that punk rocks move around and do naughty stuff to each other. Except for me— I just sit here sweating and trying to make this longer than one third of a page. Maybe punk is dead for good.

Some people started burning a flag outside a QUEERS show in Seattle. The cops showed up and there was a big scene, people got maced. The initial provocation was the reluctance of the band to play "Burger King Queen" a second time when Hugh puked all over his drum set at the first attempt.

Merle Allin of the MURDER JUNKIES has announced that he will donate his facial hair to the Smithsonian when he dies along with the lampshade he made out of GG's forehead.

I hear that Dexter Holland of THE OFFSPRING recently got liposuction on his butt. Ass me no questions, I'll tell you no lies.

Kevin Rice of PEPITO'S FOLDER zine is currently dating B-Face from the QUEERS mom. Oh shoot! There's a hidden track on the very end of the latest Queers CD that the people from Lookout don't even know about. It's called "Chrissers Zits n Mollies Tits". Speaking of which, those guys (who run the label, along with Larry) got hitched at a party attended by the well heeled East Bay, Olympia and DC 'punk' aristocracy, an event that cost over $35,000! No shit! Well, I guess the pair can afford it (what with the salary they pull down — 80Gs each???— and interns working for free at Lookout), as well as supposedly having a maid. Does this mean they qualify as "mortgage punks"? Or are they "alt.punk punks"? The 90's are getting really socially confusing.

RESIST & EXIST: The story going around is that some Oakland, Calif. crustlies came to Eugene, Oregon early, and proceeded to get really fucked up and fuck with people. The night before Resist & Exist, they supposedly gang raped a woman. They also beat up and caved in the face of a traditional skin and were being total assholes. People got together for some 'punk justice' and the result was one or two of the crusties was stabbed, one later died. Another stole the PA at the end of R&E. The names of the fucks that are accused of raping the girl, stealing the PA, and beating up a few other people are Hatred, Bile, and Booger, although one of them is now dead. They are said to have even bragged about raping the girl.

Lookout Records got the screws put to 'em by Ben Weasel. After 6 months of negotiation, Ben signed the re-vamped (drag that shit outta the cellar yet again) SCREECHING WEASEL to FAT. The clincher was that Lookout would not promise Ben that nobody would throw doughnuts at them on stage and Lookout refused to do anything about the monster under the bed. Then the word out on the street is that GREEN DAY is letting Epitaph re-press their first two LPs, at least for European consumption. That may mean lost revenues for Lookout this year, but they quickly tried to regain some resources by signing up THE CRUMBS from Miami and FURIOUS GEORGE from NYC. As of this writing The CRUMBS are already about $80,000 over budget. The problems started occurring when they hired the Astoria Illinois Metropolitan Orchestra to fill out their sound a little. Then they had to hide out from some girl's parents while their singer left the country. Larry Livermore responded by staying on America Online's Teen Chat for 74 hours straight! Several Parent groups have formed to get Larry off AOL. FURIOUS GEORGE saved a little money by getting

DD Ramone to sing "Betty Crocker, Punk Rocker" on their record.

Speaking of, all the Ramones including Johnny and DD have solo projects in the works with all the other Ramones making guest appearances.

ALL has been dropped from their major label and word is that we will see the DESCENDENTS soon on Epitaph, Milo in tow.

I don't know about this one, but someone told me that Cheetah Chrome of the DEAD BOYS is still alive.

JELLO BIAFRA has been seen in Virginia Beach, VA lately driving a Jaguar. When asked about this he claimed it belonged to his girlfriend. Rumor has it that his girlfriend's father is responsible for the Cathy Lee Gifford sweat shop. Also, seems sales are down down down at ALTERNATIVE TENTACLES, and Jello is considering forming a band that will play old DKs covers as well as new material. It won't be called DEAD REVENUES. They also signed DEAD & GONE, and look for more attempts to shed their previous image, which wasn't selling.

SKREW 32 , SWINGING UTTERS and J-CHURCH have also signed to FAT. Actually, there is a subsidiary of FAT called HONEST DONS which will be home for all the bands that don't sound like NOFX!

EARTH CRISIS have been having problems at their shows lately. At about 3 of them people threw yogurt at them and at one show the gorgonzola was so thick they could barely find the E chord. The best instance was a fellow straight-edger who ran up on stage in a full raccoon coat! The band is scheduled for their annual beating on August 3rd of this year. Keep the cheese in flight folks.

More major label fallout: JAWBREAKER has called it quits. Guess the party really is over.

You can reach me c/o the MRR address and the stuff will be forwarded (well opened and stained up with Han's Habachi bbq first) to myself. You can also reach me directly at annerkey@ msn.com.

# The Quality of Military Life

***by: TK Getzgo***

Welcome back, my friends, to the show that never ends; so glad you could attend, come inside, come inside. Or something like that. Maybe you don't get the prog-rock reference, maybe you do, I don't care. The message I want to deliver is there: the government's fist-fuck is a never-ending process. We all know it sucks, but for whom, exactly, does it suck the most? Poor, inner-city youth who are offered nothing in the way of education except that which they learn on the streets? The inhabitants of this country's overpopulated prison system, who are used for cheap labor and not much else? The working class? Low ranking military members like me? I think it sucks equally bad for all of us, in our own ways, but I'm going to focus on the military (surprise, surprise, surprise!) and, more specifically, the issue of health care in the military environment, here.

Since its inception, the United States of America's organized armies and navy have offered their members free health care. There was a time, not long ago, when a military man or woman had unlimited care for his or her spouse and children as well. The times, as they say, are a' changin', so to speak. Just as the issue of health care became a nation-wide political focal point for the average citizen, it was being stripped from those who have enjoyed such perks for years.

If this is your first time reading my column, you may not realize that I am not too fond of my current situation. Long-time readers already know this. I hate the military. I hate the government. I hate that they own me. I hate that I got myself into the situation. But you know what? Instead of sitting around, bitching about how fucked I am, I am doing something about it. I got this column in *MaximumRocknRoll* so I could bitch about how fucked I am *constructively*. Hopefully I am accomplishing something with my monthly tirades against "the Man". My main concerns are helping other military punks to cope and enlightening punks who are contemplating military service to the downside that the recruiters don't mention. I am not patriotic, nor do I believe that the wars America has fought in have necessarily been just. Why all of this explaining, you ask? What is the major "but" I am leading up to? The major "but" is this: if someone spends twenty to thirty years of his or her life putting up with this bullshit we call the military, with the thought of retirement benefits being that person's only tie to sanity, doesn't he or she deserve to get what was promised? You're damn right they do, but they aren't. They are getting screwed, and the rest of us are, too.

After retiring from active duty, a service member has always been able to look forward to the same medical and dental care he or she received while serving, no matter which branch of the service he or she belonged to. Now retirees are all but denied access to military treatment facilities, in most locations, flat out. Imagine someone younger, halfway through his or her tour in the armed forces, looking forward to retirement. Now what reasons does that soldier have for staying in until retirement? Retirement pay is only one-third of what it was ten years ago. No one who is currently under the age of thirty-five has any chance of receiving Social Security benefits. Military bases are closing rapidly, leaving many areas of the country inaccessible to retirees. And the kicker: health care and hospitals are being shut down, figuratively and literally, on installations world-wide. Recent Department of Defense documents show that between 1988 and 1997, fifty-eight hospitals (thirty-five percent of the military health care system) have, or will have, been closed.

Life is no better for the active duty soldiers and sailors in todays military. The old health care system, which was clunky but basically effective, has been replaced by something called Tricare. Tricare is a managed health care system similar to those offered to employees by civilian firms nationwide. Just like you lucky stiffs who work at the neighborhood grocery chain-store, military members must now pay a flat monthly rate to obtain health care—whether it is utilized that month or not—and a standard deduction with each visit to the doctor. Unlike the rest of you, we can not choose who we see, or what they do to us.

Just as under the old system, military people must still use military hospitals and clinics, and must still see military doctors and physician assistants (who get to act like doctors, even though their training consists of nothing but roughly five months of pre-med at a community college). And, like before, we have no say in what tests will or will not be performed, etcetera, in the quest to find out what ails us. We must take what we can get, from who we are offered to get it from, and shut the fuck up (thank you very much). Would you willingly put your hard-earned money into such a plan? What if I told you it was mandatory? You have to participate, or else. You can not quit, either. We own you. You **will** participate. Period. Well, there is the option of getting reassigned to a lovely place like the Federal Military Penitentiary at Fort Leavenworth, Kansas... Welcome to the United States Armed Forces, glad you could make it.

That would be a good addition to Hillary Clinton's proposed health plan, wouldn't it? "If you don't buy into the plan, we'll put you in jail!" I hate to gripe about my life as a soldier, however, without offering up (ah-ha!) my plan. Shall we dramatize it? The Plan. I like it. OK, The Plan works like this: if you are of legal age to join the military, but haven't: don't; if you are currently in the military: bide the

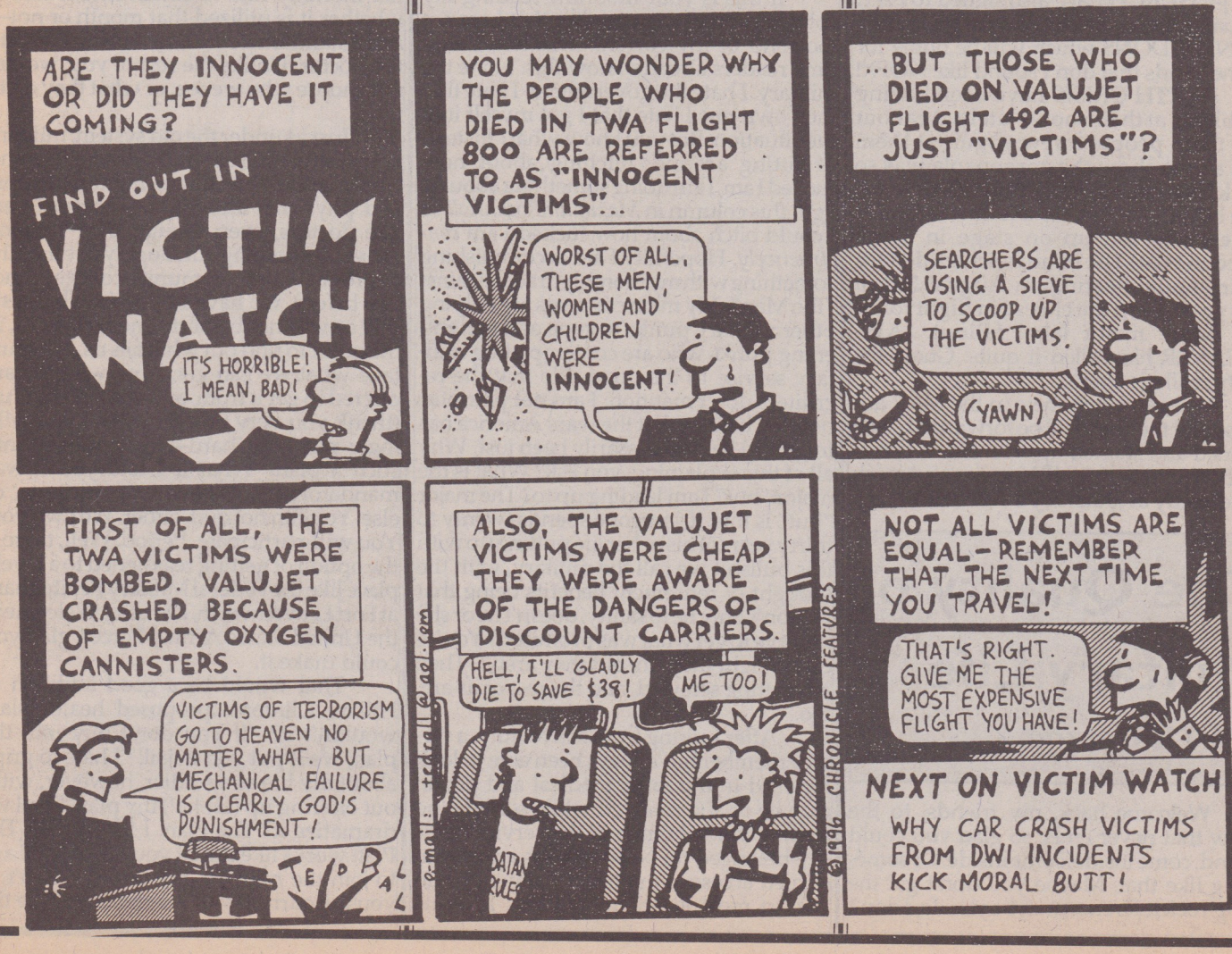
time until your current enlistment is up, and get the fuck out. It's quite simple, really. It may not be sophisticated or technical, but I know it will help if everyone follows it. Imagine what it would be like if the entire military went on strike, and no new suckers— not even as scabs— signed up. It sounds like a dream to me. Actually, it is a dream— one that will never happen.

Too many people in today's military still buy in to all of the right wing hypocrisy and patriotism that has fed this vicious killing machine for generations. Too many soldiers and sailors and airmen (and women) and Marines believe all that they are told. Too many of them will not stand up for their rights. They say, " Well, we knew what we were getting into when we signed the paperwork...", and other such nonsense. Even when they are obviously getting screwed, they won't say anything about it. I can not be such a passive voice. I may not say anything around here, to my bosses or coworkers (at least nothing that could get me busted for insubordination, or something equally dumb), but that is because I have *this* avenue (my column), which I feel is more effective anyway, to express my rage.

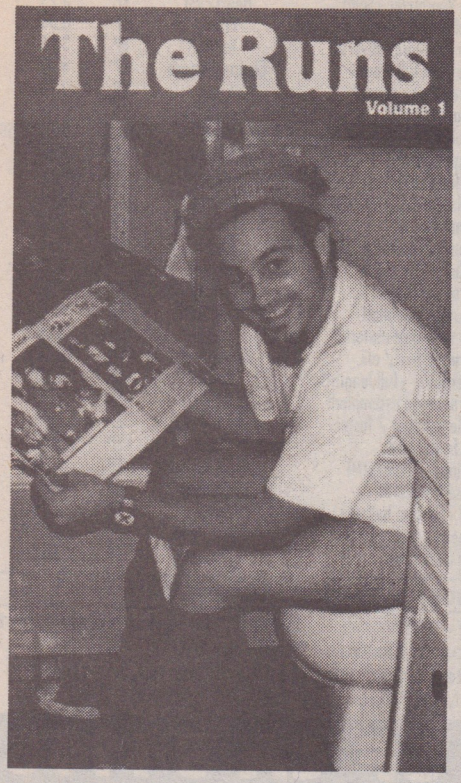
There is too much passivity in today's "alternative" society; there are too few people willing to venture beyond talking shit about the problems we face to a sympathetic audience of their friends, wearing a T-shirt, or signing a check for a charity organization with no investigation into their practices or commitment to their ideals. I do not want to fall into those traps. I want to be able to make a difference somehow, and I think (I hope) that I can, to some degree, with this column. I know that I have strayed a bit from my original topic, but it's about time that I strayed a little from journalistic form anyway. After all, I'm not writing a term paper here.

Back to the subject at hand, combined with the issue of political activism, what can be done about the government's latest game of "strip-the-rights-of-the people"? Aside from the easy solutions offered in The Plan (by me, copyright pending; see above), I don't know. I urge all military punks out there to think about it, though. Look closely at the specifics of the old health care system and then examine the small print in its new counterpart. Do what you can at your level to circumvent and/or protest this latest promise-breaking intrusion into your rights. If you use the Tricare system, abuse the Tricare system. Since you are paying into it anyway, use the hell out of it. Go to sick call three times a week. Try to get recommended to a civilian physician, and run up the tab (as long as Uncle Sammy is taking care of it). Flood your installation's medical care facility with bogus claims and superfluous paperwork. Monkey-wrench the goddamned system, troops!

I doubt that any amount of activism will make a change in the military world, but I retain my hope. The government started it— so to speak— when they began the "drawdown" system a few years ago. By forcing many people who supported their policies and bullshit out, and recruiting a lesser number of people who have no use for their lies and tyranny, the United States military complex asked for it. They continue to ask for it with the continued flaying of existing, working programs, like health care. I will sum up this tirade with a clichÈ: they asked for it, they got it.



# It's time that everyone got...

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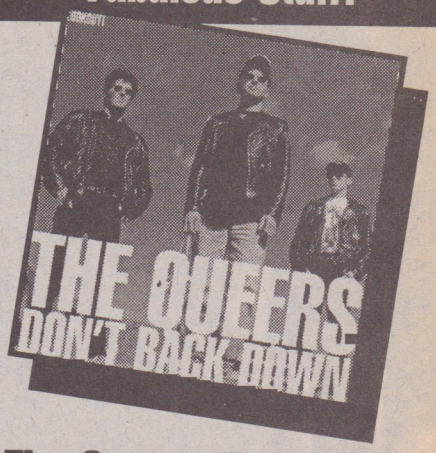


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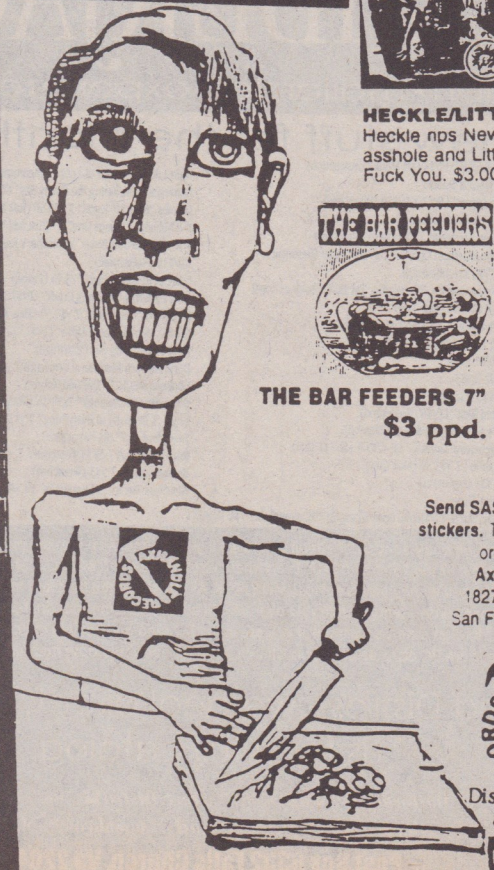

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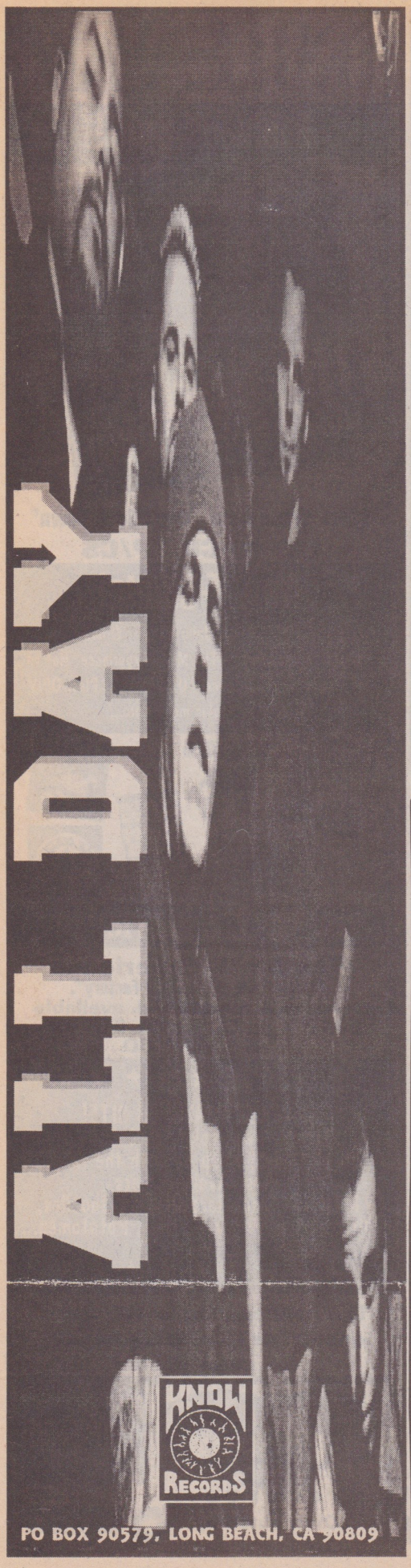


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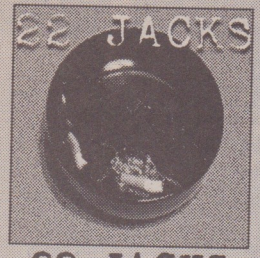


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Hepcat
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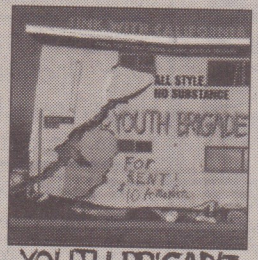


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22-Spokane, WA
23-Missoula, MT at Union Hall w/Humpy
24-Great Falls, MT at Grain Room w/Hellbender
25or 26-Mandan, ND????
27-Fargo, ND Justins' Basement
28-[redacted]????help Mankato, MN help???
29-St. Cloud, MN
30-Minneapolis,MN The Bombshelter w/Nobody
31-Chicago Fireside Bowl early show
September
1-Indianapolis w/the Jerk Offs??
2 Ohio, columbus ???
3-Lexington KY
4-Charlseton, WV
5-Pittsburgh ???help
6-Lancaster, PA
7-New York city w/The Casualties
8-Boston, MA
9-New Hampshire
10-Vermont???? Burlington-Help!
11-Providence, RI B.B head club w/Blanks 7
12-New Jersey at Pipeline?
13-Washington DC?
14-Richmond, VA S w/The Neurotics
15-North Carolina??? help!
16-Charleston, SC ??? help!
17-Gainsville, Fla???
18-Orlando, Fla
19-Vero Beach, Fla
20-West Palm Beach, Fla [redacted]
21-Miami
22-Venice???
23-Tampa
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26-Memphis???
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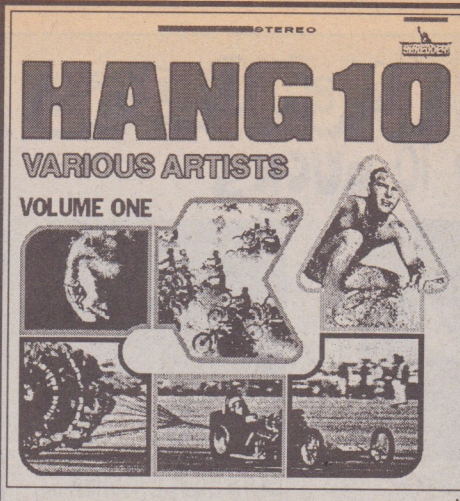


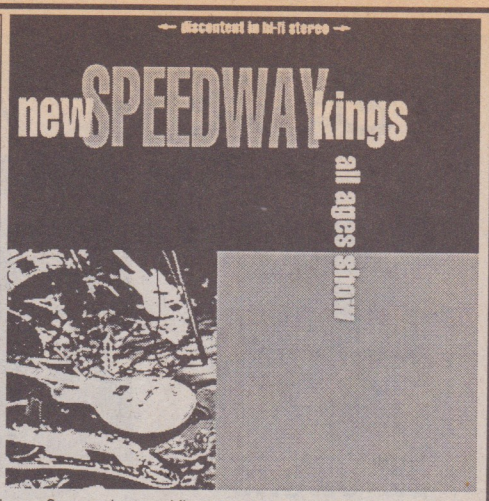


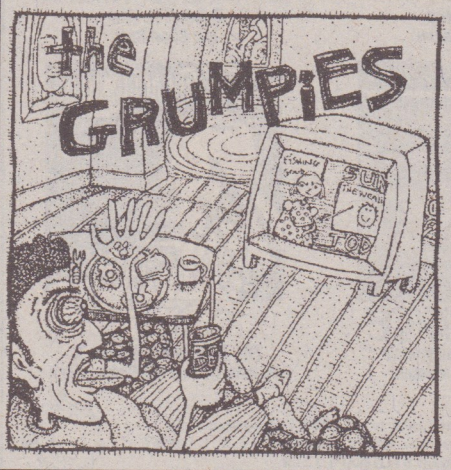


New Speedway Kings are a punk band from San Francisco, with a six song CD. ($7)

"Hang 10" is a 10 band compilation 10 inch. It offers surf related music from Helen Love, Fun Fun Attitude, Boyz Next Door, Tornadoes, Woodies, etc. ($7)

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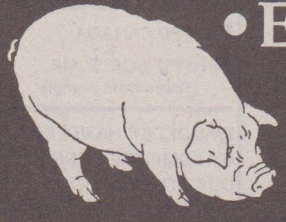

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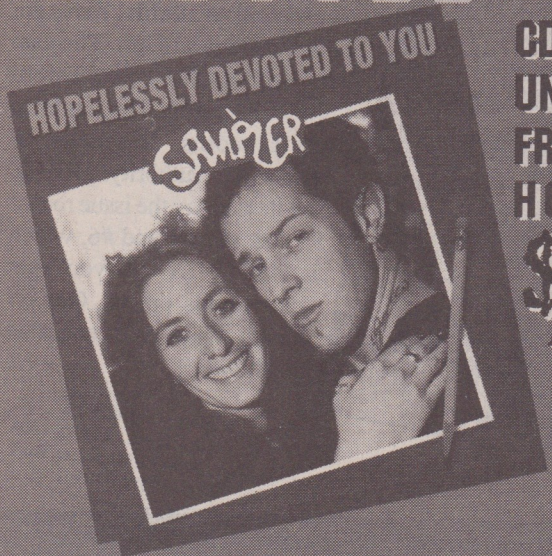


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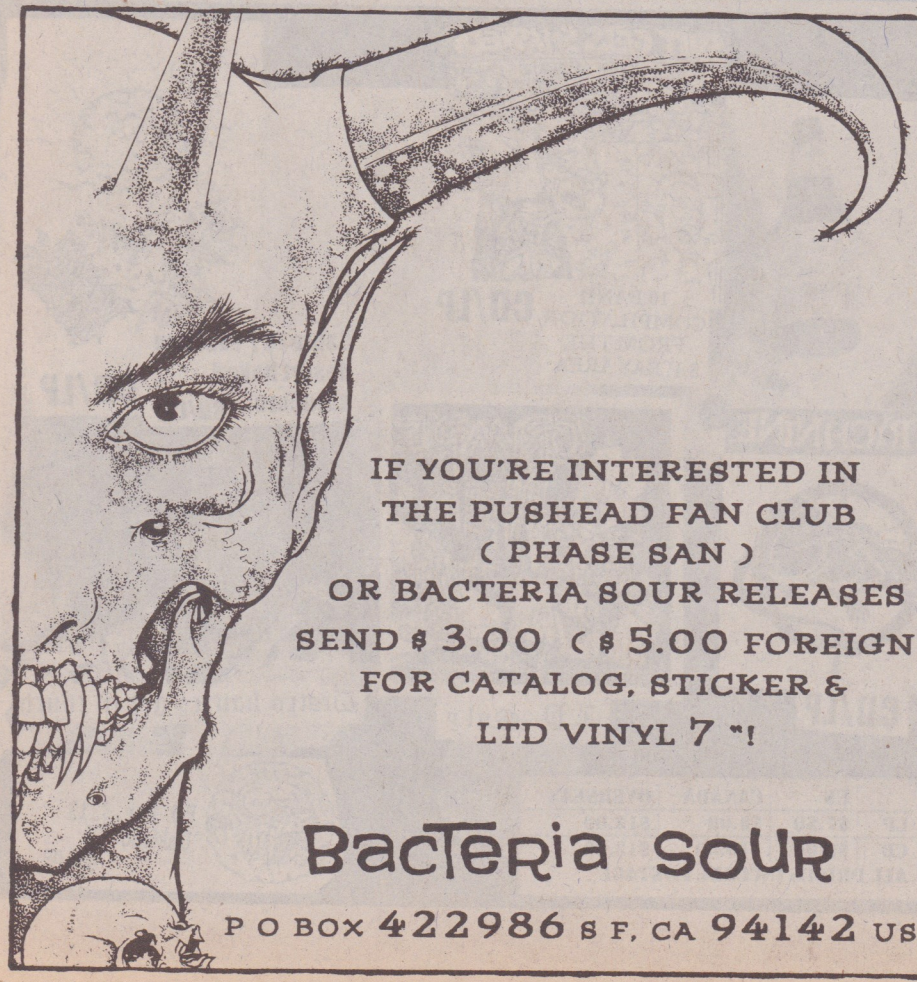

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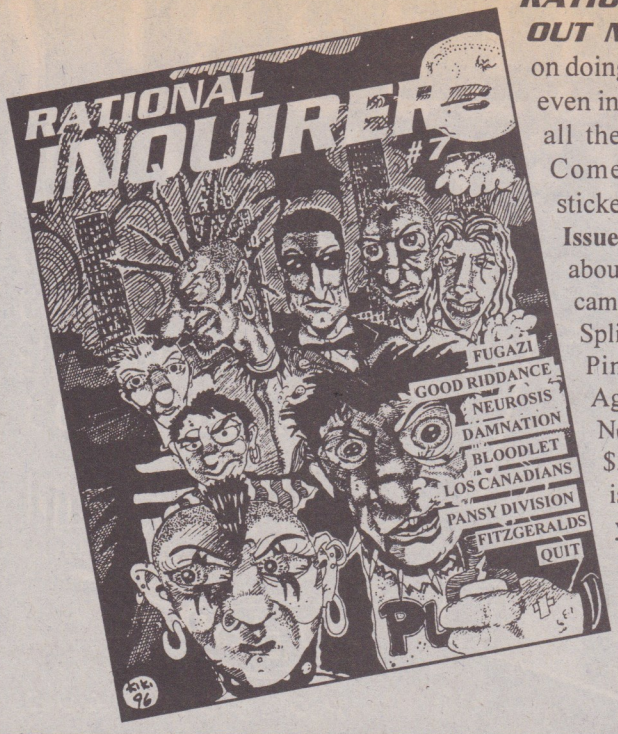


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**Two things in the works: 1) We want to have musical releases with each issue, be it a CD or a 7" record. Bands, we need you to get in touch and send us your music for consideration. Preferably we want unreleased material. Issue #10 will include a CD comp of Florida bands. All we need now is to get the Florida bands. Hint hint, wink wink. 2) We've started a small zine distro thing. We can probably take 20 or 30 of your zine and either work out a trade or pay up front. We need all of you to get involved by supporting zines and sending them in for consideration and review. Right now we're only going to keep a handfull of titles, but who knows. This is non profit and only to help out fellow zine editors. Hopefully the idea will catch on. Ordering a zine will get you a catalog. Otherwise, a stamp will do.**

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But wait, there's more!!! Yes, the amazing

THE AUTOMATICS
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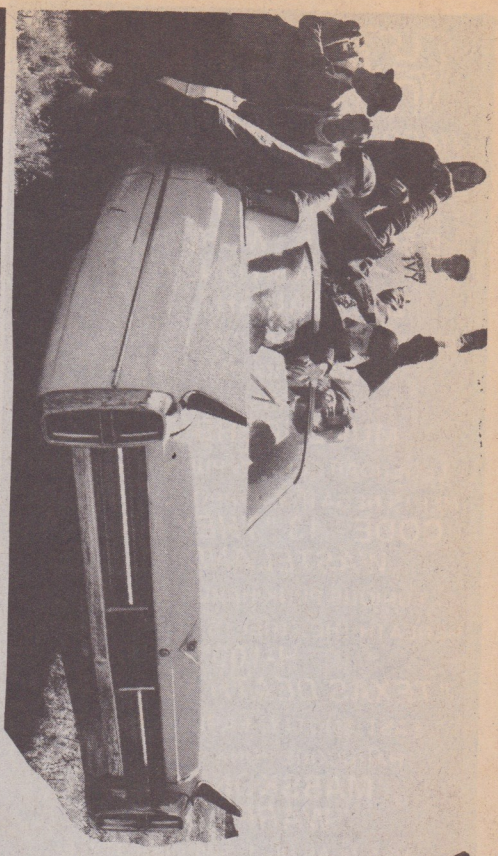

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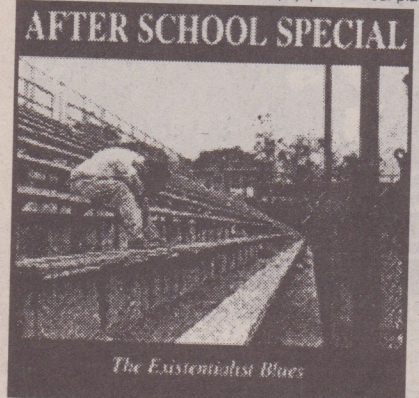
## FILE UNDER MUTANT POP

Yes, the rumors are true. I have lost my virginity and put out an actual **AUTOMATICS COMPACT DISC**. Hopefully you will buy it, because it's amazingly great stuff and the band needs to make a few bucks so they can hit the road and lose them. And I need to make a few bucks so that I can blow the wad making round pieces of plastic or aluminum that I think are cool.

Speaking of really cool records, here's the new one by AFTER SCHOOL SPECIAL. If you haven't checked this out yet, you're missing one of the best pieces of 3 chord pop-punk on our planet.

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If you suspect that I have a project in the works with this band, you are indeed perceptive and wise. These cats are *THE KINGS* of underground pop-punk though. You've GOTTA check these guys out, I'm not joking.. Trust me, pop fans. trust me!!! *—T.C.*

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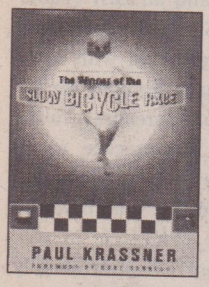
# MRR BOOK REVIEWS

**The Winner of the Slow Bicycle Race • Paul Krassner • forward by Kurt Vonnegut**
**350 pages • $22**
**Seven Stories Press • 632 Broadway • 7th floor • New York • NY • 10012**




Wanna-be impresario of hip revolution, Abbie Hoffman was largely an egomaniacal asshole prior to going underground to avoid arrest on cocaine possession charges. Until he became a stockbroker, Jerry Rubin was primarily a whiny middle class brat goofing on revolution. Paul Krassner was the only Yippie! I really liked.

Krassner was an obscenity coach to Lenny Bruce, an independent journalist, and a freelance social satirist *a la* Mort Sahl before cofounding that amalgam of hippie drug abuse and New Left utopian revolutionism known as the Youth International Party, or Yippie!. He started his humorous newsletter-style journal *The Realist* back in 1958, and he has been called "the father of the underground press" by *People* (to which Krassner wanted to comment "I demand a blood test!"). The book *The Winner of the Slow Bicycle Race* collects Paul Krassner's satirical writings, several of them award winning, from 1958 up until the present.

One of Krassner's favorite devices is to meld real events and people with fantasy in steadily escalating pointed yet absurd one-liners. Take the rather biting "debate" in "Spike Lee Meets Tom Wolfe," where Lee excoriates Wolfe for crass commercialism only to have Wolfe conclude with "just do the right sneaker." Great social satire such as Swift's "A Modest Proposal" aside, almost by definition this type of work is timely, even if it's good. *Slow Bicycle Race* is organized from the present into the past. The dates between the pieces get longer as you read the book, and fewer of them ring funny. The black humor of "The Parts Left Out of the Kennedy Book," where LBJ chuckles over the corpse of JFK, probably only really appeals to those of us with long memories, and perhaps conspiracy buffs.

Grandiose pseudo-conspiracy is another technique Krassner uses, and this has a history in the author's life. Mort Sahl and Paul Krassner, arguably two of the most brilliant young social satirists of their day, both got hooked by conspiracy theory, Sahl on the JFK assassination in the 60s, and Krassner with Mae Brussel on just about everything else in the 70s. Ultimately, conspiracy theory is obsessive, humorless and boring. For a while, both became very unfunny funny guys indeed. But whereas Sahl burned out on the conspiracy mentality permanently, Krassner managed to recover from it, restart *The Realist*, and even make fun of the conspiracy genre as in his "Who Killed Jerry Rubin?" It's nice to see him once more in good humor.

"All I had ever really wanted to do was make people laugh, but somehow I ended up on the FBI's Roundup Index, a list of radicals to be kidnapped to Mexico in a national emergency," writes Krassner. Kurt Vonnegut relates in his forward Krassner's design of a red, white and blue poster reading "Fuck Communism" in the early 60s. The poster gave Cold Warriors conniptions because, although they favored the sentiment, they couldn't bare to say the word "fuck" in polite company. In a recent *Utne Reader* story, Krassner reports on how "fuck" has become common usage, describing an incident with his poster in the process. A graduating senior in the 60s held up the poster in his year book picture. The school administration at first airbrushed out the word "fuck," which left the intolerable word "communism" standing bold. Finally, the administration erased both words, leaving the student holding up a blank sign. Both Krassner's straight journalism and social satire have been participatory, for the author and his audience alike.

*The Winner of the Slow Bicycle Race* presents a whacked overview of the last 40 years of life in these United States. Some if it is also quite funny. Books like this should always come out first in paperback, as $22 for the hardcover is hard to swallow. Not to mention that a paperback edition would find a wider audience for Krassner's intelligent commentary. If the book is too pricey, there's always *The Realist* at hip newsstands near you. Either way, Paul Krassner's worth the read. — "Lefty" Hooligan

**Zines! Vol. I • edited by V. Vale**
**186 pages • $18.99**
**V/Search • 20 Romolo #B • San Francisco • CA • 94133**

Zines are like Riot Grrrls, everyone's been talkin' about 'em for the last few years to distraction. Countless misfits have taken advantage of cheap desktop publishing technology and put their xerox's worth into the subcultural consciousness mill. There are literally mountains of zines and a couple of books on the phenomenon have already hit the market as well as anthologies of some of the more successful zines. It only stands to reason that with the astronomical amount of material present, as well as the success of the critical few, that some old school indie press types would want to comment on this growing trend. Enter V. Vale.

The new Re/Search, or V/Search book invites its readers to explore the world of zines, in case they hadn't heard of this realm already. The first of a new wave of books being launched by Vale, now separated from his longtime partner Andrea Juno who has started her own press (Juno Books) in New York. *Zines!* features interviews with the producers of ten zines with samples of their contents. Also included is an article dealing with the history of independent publishing since the Middle Ages written by Nico Ordway (who once was a staffer on *Search and Destroy*) and an interview with Ramsey Kanaan of AK Press which provides a nice overview of the economics and politics of zines. It's a fairly good primer but it's not without flaws. Absent are a few key zines and zine personalities such as *Fact Sheet 5* and Aaron Cometbus. I believe Vale was trying to give air to lesser known zines and their editors but there are certain seminal voices which shouldn't be overlooked by an editor trying to convey an idea of the history of this medium. The focus also seems to be mostly restricted to Los Angeles and San Francisco, with brief forays to Brooklyn, Pittsburgh, and Portland. Because of this a lot of great regional zines get overlooked.

The zines and their creators that Vale does focus on are an interesting mix. Aside from *Outpunk* none of them really concentrate on music (which I appreciated, too many music zines do too much ass kissing). Instead these rags explore unusual lifestyle, the obscure strangeness of American life, identity politics or else possess a content that defies convention and or an easy explanation, such as *X-Ray* and *Crap Hound*.

Coming from the unusual end is Ms. Al Hoff who puts out *Thrift Score* which is of course all about the world of thrift shopping, or thrifting. "The 80s was [sic] all about turning nouns into verbs." Hoff explains. Sample articles ask such questions as "Can 70s clothing hurt you?"—and offer good answers—Yes, polyester catches fire and melts to your flesh, plus it doesn't breathe. Not being moralistic, Hoff rates both the pros and cons of synthetic fabrics, their history, uses and does the same for plastic plates. *Thrift Score* is a thrift shoppers' survival guide.

*Beer Frame* is produced by Paul Lukas who got bored with doing record reviews for a music zine and started doing reviews of everyday products which people take for granted like the Brannock Device (the thing a shoe salesman measures people's feet with) and Clam Jerkey which is imported from Japan. "I have a love-hate relationship with capitalism because it presents us with all these incredibly bizarre objects," says Lukas.

Sean Tejaratchi is the twisted genius behind *Crap Hound*. Tom spent three years making bank with the Adidas Corporation in Portland before being laid off. With a head full of tricks from the advertising world, he decided to spend his time making printed mischief with a computer, copier and glue stick. Now he sleeps most of the day and works most of the night creating his zine in his bedroom/office. In *Crap Hound* he takes various clip art from abandoned ads or wherever and recombines them in strange and subliminally disturbing contexts. For instance, one issue is called "Clowns, Devils and Bait" which really has to be seen. Sean says that he wants people to become aware of the advertising strategies of government, business, religion and how the forces of authority use people's hot wired reflexes to keep us buying their lines.

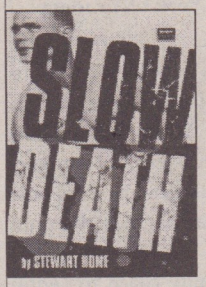
*Fat Girl* is a "smutty but political" zine put out by and for "fat dykes and the women who want them." Every issue features evocative poses by abundantly endowed lesbians accompanied by hard hitting text dealing with body and gender politics (with an emphasis on body). A sample column is called "Kitchen Slut" which offers guilt-free recipes. The interview with ten of the women who make up the Fat Girl Collective is one of the funnest and quickest reads in the book.

*Zines!* cover grrrl Lynn Peril examines the etiquette, sexual mores and gender roles of the past through obscure old high school training films and home economics books in *Mystery Date*. Noel Tolentino deconstructs modern pop and holds to ridicule what needs to be ridiculed in modern culture in *Bunny Hop*. Noel got in trouble with Matt Groening for a cover which featured the *Life in Hell* rabbit punching out the Trix Bunny. Noel had to destroy most of the copies of this issue thanks to Groening's lawyers.

It was impressive that almost everyone interviewed in this book cites punk as their central inspiration. Even the Riot Grrrls and Equalists of the Revolution Rising Collective (who put out *Housewife Turned Assassin* and *Meat Hook* ) talk glowingly of what they got out of punk more so than the writings of Simone or Gloria. Johnny Brewton of *X-Ray* recalls the instant solidarity that freaks with strange hair and who dug the Weirdos would have with each other in his native Oxnard. One of punks central philosophies, the DIY ethic, seems to be the inspiration of the whole zine tip.

At times Vale is too sympathetic to his interviewees. As if he's been out there supporting the scene all along, which isn't the case. In a recent *San Francisco Bay Guardian* article he told how he avoided going to punk shows during the eighties because they were too violent and scary, but this was the same hardcore scene that produced many of the people he talks to in this book. He also often has this "Yeah I really know where you're coming from sister" attitude when talking to riot grrrls or queers and this apparent commitment to multiculturalism. I recall past Re/Search releases featuring an assortment of not always so PC individuals and predominantly white male, bad attitude artists, like Boyd Rice and Mark Pauline. I don't really care that much of course and as a journalist I know that winning a subject's trust is the best way to acquire a candid interview, but I sometimes wonder exactly where Vale is coming from. Is he sincere or is he jumping on a bandwagon? This aside I have to say that like all Re/Search books I got quite a bit out of the pages of *Zines!* not the least was inspiration. — Joe Donohoe

**Slow Death • Stewart Home**
**245 pages • $12.99**
**High Risk Books • 180 Varick Street • 10th floor • New York • NY • 10014**




*Slow Death* is two books mixed together—a rough sex and violence skinhead novel and an easy reader version of an art theory text. Subtle art speak and irreverent jabs at human beings brawl with overt violence, vicious humor, and gnarly bootboy sex for literary control of the book. The basic premise involves a couple of characters duping the insecure, easily manipulated London art scene into embracing an obscure art theory called "Neoism" for their financial gain and sadistic amusement.

Although the book has lotsa artsy fartsy definitions of Neoism (literally "new theory"), the simplest one rings truest: "Neoism means never having to say you're sorry." It's so unoriginal as to be meaningless, which seems to be the point. I've never read Home's *Neoist Manifestos/The Art Strike Papers*, but the sharp criticisms of the bandwagonism of the ultra trendy art world (and implicitly other "underground" scenes, punk included) hits home regardless. In the name of Neoism, a group of egotistical London artists are formed into the Semiotic Liberation Front (S.L.F., get it?) and execute a carefully planned "spontaneous" Avant Garde uprising, an obvious oxymoron.

Bloody violence (involving skins, police, christians, communists, and artists, depending on the page) and graphic oral, anal, vaginal, and S&M sex dominate (so to speak) this book. This keeps the punters (to be British about it) reading, as well as the run-of-the-mill boho, although the sex scenes are intentionally written herky-jerky with repetitive oddball imagery. Unless lines like "He could feel love juice boiling inside his groin—split seconds later, liquid genetics were flooding Maria's creamy hole." and "...[they] came together in an ego negating simultaneous orgasm" turns you on, this isn't a jerk off book.

Most of the sex is vanilla hetero, with the man pounding away and the woman, at least superficially, a mere vagina to be fucked. But the reality is that most of the women are quite strong. Karen Elliot masterminds the successful plot to make lots of money from the canonization of Neoism and Dr. Maria Walker sexually humiliates an overweight bootboy with improv S&M and schoolgirls armed with a video camera and a razor. Even the consensual orgy scene involving all thirteen members of the S.L.F. isn't as exploitative as it initially appears. One male character says, "There's nothing like a touch of physical intimacy to reinforce group loyalty. Once everyone has fucked this floozy, we'll get down to business." The "floozy" he refers to is the sole female member of the S.L.F. who, "...like many a wannabe star, believed in prostituting herself for art." Likewise, her incredibly self-important and pig-headed boyfriend forces himself to suck the combined juices of the S.L.F. from her vagina solely to satisfy his "...overwhelming desire for cultural recognition."

Subtleties include an obscure reference to ABC No Rio, background music ranging from Jamaican ska to the Fat Boys, and physical as well as mental jabs (and punches, and kicks) at R.C.P.-style communists and fundamentalist christians. Home is able to keep the critiques apolitical yet more pointed than a steel stilletto. His two main characters obviously haven't found a satisfying doctrine to conform to, so they take care of themselves and use the S.L.F. (and by extension, the whole trend sensitive art scene) to further their own lives.

*Slow Death* is a quick and deadly funny book. Avant Garde trash, anyone? — Jesse Luscious

# MRR BOOK REVIEWS

**I Am Secretly an Important Man • Steven Jesse Bernstein**
**132 pages • $12.95**
**Zero Hour • POB 766 • Department A • Seattle • WA • 98111**

I would have begged off writing a review this month with Dorothy Parker's lovely "I'm much too fucking busy and vice versa" but that wouldn't be entirely true. Anyhow, I couldn't not write about *I Am Secretly an Important Man*, a collection of Steven Jesse Bernstein's short stories and rants. The forward by Grant Alden explains a little of Steven Jesse Bernstein (referred to more often as Jesse than Bernstein or Steven). He was veteran poet at Seattle punk rock shows and notorious for his performances. Interviews with him, his friends and his lovers relate someone whose past was some kind of fucked up. Jesse fabricated his life into stories to meet the moment which ended as abruptly as when he laid down his pen. His brain was literally too large for his head, causing seizures and swellings, so he self medicated with drugs, booze and writing. Jesse committed suicide in 1991. Shortly thereafter Sub Pop released *Prison*, a CD of his poetry with accompaniment by Steve Frisk.

This collection of stories wore me out. There is blood, corpses, screaming and blinding brilliance, all the elements of a good car wreck. Short portraits of women trapped between a breath and a thought. At moments his perspectives on cannibalism and capitalism become troublingly clear in a paranoid's way. Jesse imbues the most perverse acts with a quality of sweetness. The viscera of his mind is revealed in its dire glory. All the anger and hate of a killer's guns shaken up with a twist of remorse on the side. My favorite piss-drinkers story. Some rantings are annoying in their ALL CAPS format, absurd when read, but better imagined. The words in the mouth of a man with blasphemous intensity, fiercely spitting and rending the air with a switchblade over a crowd shuffling and muttering out of habitual boredom.

There's no system, formula, feel or style to the stories in *I Am Secretly an Important Man*. One might even dismiss Jesse's work as the gibberish of a madman. He was a madman. And so...? — Jeanne Park

**Amok Journal • edited by Stuart Swezey**
**476 pages • $19.95**
**Amok Books • 1764 N. Vermont Avenue • Los Angeles • CA • 90027**

With the release of this book, Amok has assembled a collection of articles and essays that examine the workings of the human body and mind. The pieces offer a glimpse at how humans react to certain stimuli, how that same stimuli can influence others and how certain individuals use stimuli to reach another level of consciousness in their lives.

The first part of the book is devoted to autoerotic fatalities, those individuals in pursuit of some type of sexual satisfaction unobtainable without tempting death. With the 15 articles featured in this section we see deaths by hanging, Volkswagon, blankets, dental anesthetic, electrocution from a television, vacuum cleaner, backhoe and a front end loader shovel. Most of the articles are accompanied by a photograph showing the death scene and the apparatus used while striving for the ultimate orgasm.

Following this section are several pieces on trepenation, which has been getting a lot of press as of late in the independent publishing world. Trepenation is the act of removing a piece of the skull. The stories of Joey Mellen, Amanda Feilding and Dr. Bart Hughes are told in this section. Dr. Hughes was the first modern European to drill a hole in his head in order to become "permanently high." An in depth description of the trepanning process is relayed in this section, along with interviews of Hughes and Feilding. Also accompanying this section are some photographs, including Amanda Feilding performing her own self-trepenation.

Section Three is a look at Gualtiero Jacopetti, the creator of the shockumentary films Mondo Cane and Africa Addio, which was later butchered for American audiences and released as Africa Blood and Guts. Jacopetti offers his opinion on his films and the hacks they inspired. Jacopetti also tells of his near death experiences while filming.

Examined next are cargo cults, religious movements in which the followers believe that they will be delivered Western style economic freedom if they offer up certain rituals. A few cults are examined specifically, including the Red Box Money Cult which originated in New Guinea and the John Frum Cult from Tanna. In one article, several John Frum cult members express their beliefs in their cult and why they see John Frum is God. There are also some songs from the cults and an article where cannibalism and cargo cults meet.

Neue Slowenische Kunst is featured in the next section. NSK is a group of painters, musicians, actors, directors and designers from Slovenia working together, Laibach being the most widely known entity of NSK. The work of NSK "seizes the most potent and mythic symbols of recent ideological constructs and implements them for their inherent power over the psyche." There are several essays and manifestos from different groups inside NSK. Also an interview with Laibach member Ivan Nowak and informative article on how the CIA used the art world to help fight the propaganda war with the Soviets during the Cold War.

Next is the Self-Mutilation/Amputee Fetish section. This is not another exposé of so-called "modern primitives," but an unflinching look at true self-mutilation. You can read about men who have removed their own genitals, a young man who removed his own eye and two men who wish to become amputee's. On the fetish side we see a case report of a man sexually attracted to amputee's and an interview with a woman born without arms or legs where she talks about her body and sexuality in frank, honest terms.

Section Seven takes a close look at infrasound, low frequency sound that cannot be heard by the human ear, but felt inside the body cavity itself. William Burroughs opens this part of the book up with a discussion with Led Zeppelin's Jimmy Page about how infrasound could possibly be used in music. Next, a French scientist explains how he stumbled upon infrasound and came to research it and the effects it has on people. Also there are articles on how infrasound may be responsible for automobile accidents and how it may also be used as weaponry against riots and in anti-crowd situations.

The final section of the book is entitled "Psych-Out" and is made up of several brief articles on items such as lycanthropy, hallucinations in hostage situations, sex with a deer tongue, scrotum self-repair with one inch wallboard staples and finally the removal of a concrete cast from a man's rectum.

While the *Amok Journal* is full of information and is very useful in a sociological manner, it is definitely not an easy read. Don't expect to sit down and read this in a weekend or in a loud or distracting place, you won't be able to do it. This book demands your total attention. Most of the material has been gleaned from medical and scientific journals making it fairly dry

reading. It should be read slowly and thoughtfully in order to soak up all the information. The purpose a book like this is, after all, to spread information, to educate and in that aspect it is a success. — Trent Reinsmith

**Angry Women in Rock: Vol. 1 • edited by Andrea Juno**
**224 pages • $19.95**
**Juno Books • 180 Varick Street • 10th floor • New York, NY • 10014-1406**

*Angry Women in Rock*, edited by Andrea Juno (the other former half of the Re/Search team), is an intelligent collection of interviews with women involved in different ends of the current independent music scene. The books ranges from Chrissie Hynde and Joan Jett to Tribe 8 and Phranc, to Candace Pedersen (K Records) and Bettina Richards (Thrill Jockey Records). The interviews are in-depth and surprisingly readable. I am someone who cringes at the very word "interview." Juno spent enough time with each subject to really get them to talk. She also did her research, the history and chronology are clear and concise.

The interviews which work the best are the ones which flow naturally. Juno has a knack for getting her subject to speak freely and at times, say what she wants them to say. At its best, reading this book is like eavesdropping on someone else's conversation. But, like eavesdropping, there are times when things get painfully dull. This is the book, sorry, Juno's main problem. She needs an editor. I resent being tricked into reading about her under the pretense of reading a Naomi Yang interview. This is where a David Letterman comparison is appropriate. When she feels like it, or in the case of Jarboe (Swans), when the person is pushy enough, she gives them space and, in effect, lets them interview themselves. At other times, Juno just rattles on far too long just to get a short answer, or an affirmation of her own ideas. Perhaps this is nitpicking. I mean, I am happy this book exists and is as accessible as it is. So, style criticisms aside, this is a wonderful book. It is high quality, with 200 some pictures, equipment lists and discographies at the end of each interview.

I found the mostinteresting interview to be the one with June Millington. She was in the first all female band on a major label and now is a producer and big name in the "womyn's music" scene. She also co-founded a non-profit organization that works to get musicians together and teaches women about the technical ends of music production. I didn't know anything about Millington before reading this interview, plus Juno backs off and lets her talk and theorize.

The massive, 28 page Tribe 8 interview is amazing. The members work together to convey their individual personalities, while also showing the unity of the band as a whole. I walked away from this interview with a great deal more respect for Tribe 8 and they made me proud to live in San Francisco.

The Phranc interview is as awesome and is as delightful as seeing her play live. The Lois interview made me miss Olympia, even though I've only been there once. Naomi Yang and Kendra Smith get bogged down by Juno's feminist theories, so you don't get much from them, except that they are good listeners. Also included are interviews with Kathleen Hanna and Valerie Agnew.

If you are interested in where women stand in music today and in part of the history of how they got there, read and enjoy *Angry Women in Rock*. I put the book down feeling proud of everyone in it and only slightly embarrassed by the "healing herbal" border drawings. — Jodi B. Feldman

**Deathtripping: The Cinema of Transgression • edited by Jack Sargeant**
**252 pages • $16.95**
**Creation Books • 83 Clerkenwell Road • London • EC1 • UK**

*Deathtripping* is an attempt of one British guy forcing the scholarly historical recognition of the mid 80s Richard Kern, Nick Zedd and Lydia Lunch underground film scene. The jacket speciously claims the book to be a "critique," which is completely false. It is nothing but a hype-filled, salivating, boosterist, vanity production. The editor's writing and interviews are the most unchallenging, toadying pedagogy I've ever read. This is not "about" these movies, it is for these movies. The filmmakers don't like all of each other's movies, so how can Sargeant like every single thing by everyone featured here? Because he wants to be one of them, that's how.

The book is purported to be "long overdue and comprehensive," instead it's a weird selective revisionism of the scene in question. In his interviews Sargeant keeps asking, "That's transgressive, right?" in order to get the filmmakers to say the word "transgressive" as much as possible, giving the impression that Transgression Cinema is a category of the Avante Garde tradition, just like Surrealism and Minimalism. Sargeant attempts to situate Nick Zedd and Beth B as equals to Andy Warhol and George Kuchar in historic importance, and blames their lack of recognition on the old standby, "censorship." Not because their movies were mediocre, repetitive and out of focus?

The biggest exposé of Sargeant's phoniness comes from the filmmakers themselves. They routinely denounce each other's movies and imply that they hung out together only because they were all fucking Beth B or trying to steal each other's ideas and publicity. All the good stories are from "the old days," you know, back in 1985. Sargeant never seems to notice that the films he's asking about were all made ten years ago or that the filmmakers are approaching forty and want to crawl back into the art scene they so vehemently "rejected." The fact is that Beth B makes big budget narrative features (that suck), Richard Kern is an MTV hack for Copshootcop and Nick Zedd blames everything on society.

So what about that? If *Deathtripping* were a critique or comprehensive, it would have discussed why these filmmakers have fizzled out on their transgressing, and why it should matter to a rebel that art festivals don't show their stuff. It could have compared the similarities between Kern's movies and normal slasher films. It could have examined the ethical issues of Lung Leg's participation in *Fingered* as the girl who gets beaten up by Lydia Lunch while having multiple rape experiences (she appears to be a complete retard and denies having agreed to it.) There are a lot of things to talk about in relation to these people and their movies, but you will have to look elsewhere for any substantial ideas concerning it. Unfortunately it's not worth the effort for most people.

I'm glad that all of these movies, *Police State* , *You Killed Me First* and *Black Box*, were made. They are great, because they were made in spite of low budgets and unpopular subject matters. They were part of a scene and a time, and hopefully inspired punks to make their own movies. But that scene and time has passed. The interviews, particularly with Nick Zedd, are entertaining and worth reading. But the attempt to canonize the filmmakers makes them look washed up, insipid and rips away their whole value. *Deathtripping* is like taking a college class in punk rock. — Greta S.

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A is 'cuz they're Awfully stupid... U is 'cuz U need to read...

# The CAN'T STAND AUTOMATICS

*The **Rexall Rose** is a hot new Portland all-ages coffee shop-slash-punk venue on Alberta Street with lots of zines and books and a performance area—that's where I met THE AUTOMATICS for this interview. At the time, a fabulous power pop-punk band from Redmond, WA called WAFFLESTOMPER was rocking the joint, however, so rather than scream at each other over the wall of sound, we beat a hasty retreat for the band's big green tank of a car. The acoustics there were wonderful. THE AUTOMATICS are Jesse Sutherland (JS)—guitar, Jesse Kimball (JK)—bass, and Ryan Scott (R)—drums. They all sing. Interview by T. Chandler.*

***MRR*—This car is equipped with The Club®, I notice. A nice piece of hardware...**

**JS**—It gives me that extra sense of security, you know. Long before my window got smashed out I had The Club®.

***MRR*—What kind of car is it that you're protecting, by the way?**

**JS**—That would be a 1977 LTD Brougham II with a six-way power seat, power windows—umm, three power windows and one smashed window, that is—no back seat, and a quadraphonic eight-track. And an automatic transmission.

***MRR*—How fitting! Speaking of your band name, THE AUTOMATICS, there is a rumor circulating on the internet that you guys are the reason that THE SPECIALS had to change their band name. Would you like to confirm this?**

**JK**—Yeah, we made them add the "Coventry" after their name... AUTOMATICS-COVENTRY, that's what we made 'em call themselves. Then they changed it to THE SPECIALS. [*laughter*]

***MRR*—So how did you come up with this stunningly original punk rock name for your band, known and loved by hundreds of other bands in other countries at other times?**

**JS**—Well, it was in this very car, driving to get Dawn's stereo fixed... We were thinking about being called CAPTAIN COOL AND HIS RIGHTEOUS PATRIOTS...

**R**—Jesse S. and I had talked about it some months before,and that was what I was expecting—but it was pretty easy to talk me out of it once they pointed out all the bands that we have around here with really long names, and that we needed a short, punchy name.

***MRR*—And by golly, you play short, punchy songs... So tell me about The Portland Sound. Does Portland have a sound? If so, how does The Automatics' sound fit in?**

**JK**—Portland has sort of a mid-tempo sound, some bands do it better than others. We play it fast and short...

**JS**—...and we don't really fit in at all. There's just about no band in this town that we can play with that's a consistent bill...

**JK**—But there are bands to play with that are lots of fun.

**JS**—There are lots of great bands: APARTMENT 3-G, LEMON GROVE KIDS, THE PROCRASTINATORS...

***MRR*—Are short songs a coming trend in punk these days?**

**JK**—They will be pretty soon. Bands play too long,and they play too many long songs. They bore the shit out of people. We figure we'll get one hook and some funny lyrics and put them into a short song and play a lot of those short songs in a short time. People will *have* to like us.

***MRR*—What happens if they don't?**

**JS**—We'll be done before they figure it out! [*laughter*]

**R**—Exactly! We figure we'll start playing a song and if somebody doesn't like it then it's over.

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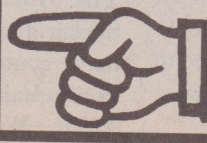


**WHAT KIND OF CONTRIVED, FAKEY, POSTURING BULLSHIT IS THIS?!? SUITS AREN'T PUNK!!! THIS BAND TOTALLY SUCKS!!!**

**JK**—Either that or they'll try and beat us up. Or throw chairs at us...

**JS**—...Or glasses.

***MRR*—So have you had chairs thrown at you?**

**JK**—We've had chairs, bottles, glasses thrown at us. People have spit on us. We had a skinhead face me off and shut down a show. We had a punker break a glass and put it to my face...

***MRR*—That's not fun..**

**JK**—People don't take well to this pop-punk thing sometimes.

***MRR*—Would you like to take this opportunity to get even by slagging off on crusties somehow?**

**JK**—No, that's all right. They've got their own thing going. I like crusties, I'm friends with a lot of crusties... I just don't like the idiots.

[*Fuck it, if these pussies aren't gonna do it, I will... If you've ever thrown shit at a band for any reason or spit on a band because of the way they play guitars or the fact that they sing harmonies, you should take your copy of Profane Existence, roll it into a tight little cylinder, drop your pants and shove it up your ass. You don't understand the first fucking thing about either punk rock or anarchism. You're nothing but a frat boy in different clothes, gettin' wasted and partying at other people's expense. Get fucked!*]

***MRR*—So how did the band get together?**

**JS**—Ryan and I used to be in a band a long, long time ago when we were in high school—in 1990.

***MRR*—Way back in 1990...**

**JS**—Yeah, anyhow Ryan and I were friends and I went off to school at Hampshire College in Amherst, Massachutsetts where I met Jesse. We were briefly in a band called RAINBOW BRITE AND THE ASSHOLES.

***MRR*—Nice name!**

**JS**—Anyway, I dropped out of school and moved back to Portland and Ryan and I started playing around. When Jesse's time to graduate came up I called and had him come out and we screwed around a little bit. Then he decided to come out and make a band of it, I guess... That's what we've been doing for the last two years.

**JK**—I moved here in May of 1994. I knew that Jesse wanted to play short, three-chord punk rock. As much as I love it, I wanted to leave the east coast for a bit and come to the land of opportunity. [*laughter*]

***MRR*—So who is Captain Cool?**

**JK**—If you've seen some Automatics shows you might have seen Captain Cool dancing around. Captain Cool wears a red, white, and blue Adidas soccer warm up, a mask, and a helmet...

**JS**—...And of course his patented American flag cape...

***MRR*—How exactly did you inherit Captain Cool?**

**JK**—He just showed up, out of nowhere!

**JS**—The Captain is a force of nature! We can't control him...

**JK**—I'll tell you one thing, when Captain Cool is around we don't get bottles thrown at us. He's out there protecting the good of America and The Automatics.

**JS**—I've never been able to get too good of a look at him, he only shows up when we're playing.

insert gratuitous use of the word FUCK here

**JK**—There was a giant bunny at our last show. The rabbit gave out The World's Largest Bumper Sticker as a prize we had for our dance contest. He looked *a little bit* like Captain Cool...

***MRR*—Well let's get to commerce, give those crusties an excuse for being vicious. If you guys play pop, you must really be cashing in... Is that true? Some drool-infested motherfucker told me that once, that all pop-punk bands are posers. Are you raking in some serious dollars off this commercial music you play?**

**JS**—Yeah, we've had a few offers, but we're picking and choosing... [*laughter*]

***MRR*—Come on, what's the most money you've made on one show?**

**JK**—We made $100 at Reed College for playing a free show. Gotta love that entertainment budget!

***MRR*—...And what's the least you've made?**

**JS**—It'd be indiscrete to say. It's more like, "What's the most we've lost?"

***MRR*—Jesse K., you've written an anti-60s song, "Hate Your Generation." What's your beef?**

**JK**—"Hate Your Generation" is a song I wrote on a hiking trip... I wrote it as a tribute to my parents' generation, the hippies...

**R**—I'm not sure that "tribute" is really the right word... [*laughter*]

**JK**—The worst thing about the '60s generation is the people who still think they can rock, it's those people who really piss me off. I see Neil Young around and he can still play, I suppose. But those old crappy bands are still out and touring and my parents and their friends are still going out and pretending that they're kids again... Leave that to us!

***MRR*—Well, then, should there be a mandatory retirement age in rock and roll and what should it be?**

**JK**—I don't want to put that on paper, I'm getting a little old myself. [*laughter*] Let's say fifty!

***MRR*—The age is going up now, is it?!?**

**JS**—I think it's a formula, something like {A + 5} where A represents Jesse's current age! [*laughter*]

***MRR*—Let's talk about how you all got into punk rock...**

**R**—I pretty much got into punk rock because I went to school with Jesse S. and he was already into punk rock.

**JS**—[*puffing up to suddenly be on the receiving end of fifty Punk Points(R)*] Yeah, I've been into punk rock for a long time, boy. [*laughter*] I guess the first punk rock record I ever got was maybe *Eff Eff Are Vee* by the Dead Kennedys, although I could be wrong about that...

***MRR*—*Eff Eff Are Vee*???**

**JS**—*Fresh Fruit for Rotting Vegetables*. That's my insider's slang—me and Jello go way back. [*laughter*] Then I probably got a Ramones record. Then I probably got all the other Ramones records.

***MRR*—What is this thing about the Ramones? They're just a bunch of these yahoos from Queens that were original and good for about three years and then they sucked for about 20 years and everybody thinks they're the second coming of Jesus Christ because they're old and used to be good. I mean, really, what's the difference between them and Led Zepplin, for example?**

**JK**—There isn't any, I like Led Zepplin, too.

**R**—Shit. I'm not sure I go along with that!

**JK**—Then again, I wouldn't pay 20 bucks to see either of them...

**JS**—To me, The Ramones saved rock and roll, which is probably a strong statement and can undoubtedly be argued against. But the way I see it, they were pivotal in taking what rock and roll had become in the early seventies (i.e. horrible) and putting some of the juice back into it. The popular music which passed itself off as rock and roll had become totally removed from anything to do with the street level. The way I see it, punk rock is folk music. It is essentially urban folk music. It's music that is easy to play, it uses recycled musical themes to convey new messages, with each person putting their own new twist on it. That to me is what rock and roll should be about.

***MRR*—The best term I've heard for it is "White Urban Blues."**

**JS**—White Urban Blues? Hmmm. I'd buy that... That makes sense...

***MRR*—I'll try a theory out on you: do you think that guitarists like The Ramones more than non-musicians and people who play other instruments?**

**JS**—I don't know.

**JK**—I think everyone likes The Ramones. My parents go see The Ramones, my little sister goes and sees the Ramones, everyone. The jocks down the street... They play "Blitzkreig Bop" at hockey games and in Budweiser commercials. Everyone likes 'em.

## TO ME, THE RAMONES SAVED ROCK AND ROLL...

***MRR*—Man, give me the choice. I'll take the punk rock Mountain Dew commercial over the Blitzkreig Bop Budweiser commercial, hands down, any day of the week!**

**JS**—I think race cars are far cooler than body luge.

***MRR*—You have no clue! Do the Dew, Bud is for Puds!**

**JK**—Hey, how come you don't want to hear about how when I got into punk rock?

***MRR*—**[*sighing mournfully*] **Okay, let's hear it... Go ahead...**

**JK**—Last year I saw this band: Jane's Addiction! [*laughter*] Actually, my parents went to see THE TALKING HEADS in 1978 and my dad snuck a tape recorder into that and taped that. It was that along with THE CLASH, XTC, THE RESIDENTS and a lot of the Stiff Records kind of stuff that he had. I don't know if it's real punk, but that's what I was weened on. ELVIS COSTELLO. I saw *Rock and Roll High School* in 6th grade, that's when I started buying RAMONES records.

**R**—It changed his life.

***MRR*—*Rock and Roll High School* changed your life, huh?**

**JK**—I've talked to several people that saw *Rock and Roll High School* in 6th grade and that's what got them into it!

**JS**—I would like to make a *Rock and Roll High School*-type movie. Not a direct knock-off, but if there are any budding producers out there that would like The Automatics in their movie, let us know.

***MRR*—You'll work for free beer...**

**JS**—Could be. It's been known to happen.

***MRR*—Okay, let's talk about TV...**

**JS**—TV is one of my favorite things in the world.

***MRR*—How many hours a day do you watch TV?**

**JS**—Unfortunately, my TV watching has been slipping. I probably only watch 3 or 4. I got a job and that's been cutting into it.

***MRR*—So what's your favorite show?**

**JS**—The Simpsons.

***MRR*—Second favorite?**

**JS**—Dukes of Hazard.

**JK**—Those are the only two shows I watch these days, The Simpsons and Dukes of Hazard.

***MRR*—Yes, The Dukes are back. Boss Hogg is back!**

**JK**—It's on three times a day now, at 1, 4, and 7... TNN, The Nashville Network.

***MRR*—I've been subjected to it myself at work and I'm actually kind of getting into it... What else am I missing? Any softball questions?**

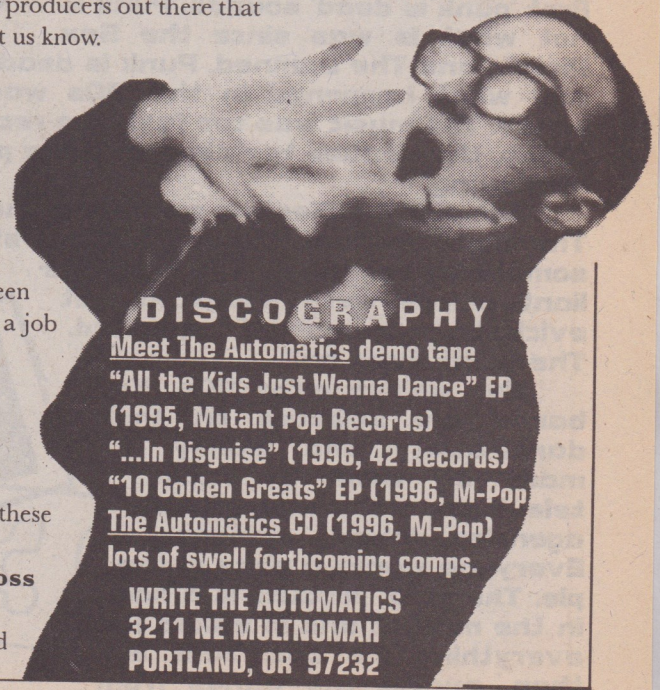
**R**—We don't play softball. The Automatics play hard ball.

**JK**—And foosball. Come down to E.J.'s, we'll kick your ass!

### DUKES TRIVIA:

**1. In what state was Hazard County allegedly located?**
**2. What do the initials J.D. Hogg stand for?**
**3. What racing number was painted on the side of the General Lee?**
**4. What was the name of Roscoe's bassett hound?**
**5. So what's the deal with the Duke boys using a bow and arrow all the time?**
**6. Why is the kindly uncle the coolest guy on the show?**

1. Georgia; 2. Jefferson Davis Hogg; 3. "01"; 4. Flash; 5. They were on probation and could not possess a gun. 6. Because he is named "Jesse," of course!



### DISCOGRAPHY

Meet The Automatics demo tape
"All the Kids Just Wanna Dance" EP (1995, Mutant Pop Records)
"...In Disguise" (1996, 42 Records)
"10 Golden Greats" EP (1996, M-Pop)
The Automatics CD (1996, M-Pop)
lots of swell forthcoming comps.

WRITE THE AUTOMATICS
3211 NE MULTNOMAH
PORTLAND, OR 97232

# BOYCOT

Ten years ago, Conflict released an album under the same name as our 7", but then there was EMI instead of Epitaph, a charge against the record industry.

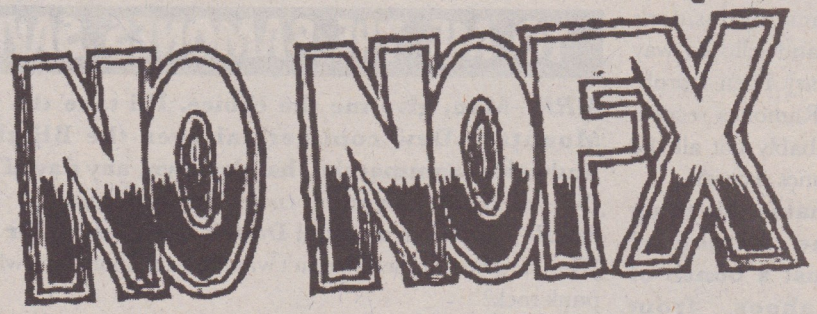
But now the case is quite different. The charts are now determined by crap, beats, samples, and..... 'punk' bands.

Finally it's over with the punks that were always just pissing about, and where no money was to be made, anyway. They locked themselves away in squats, and the most fantastic bands could tour from continent to continent without playing one legal venue. The public played a reasonable entrance fee and the bands could go onto the next town. No agencies, no tour managers, no venue owners--just the band, the venue, and the public.

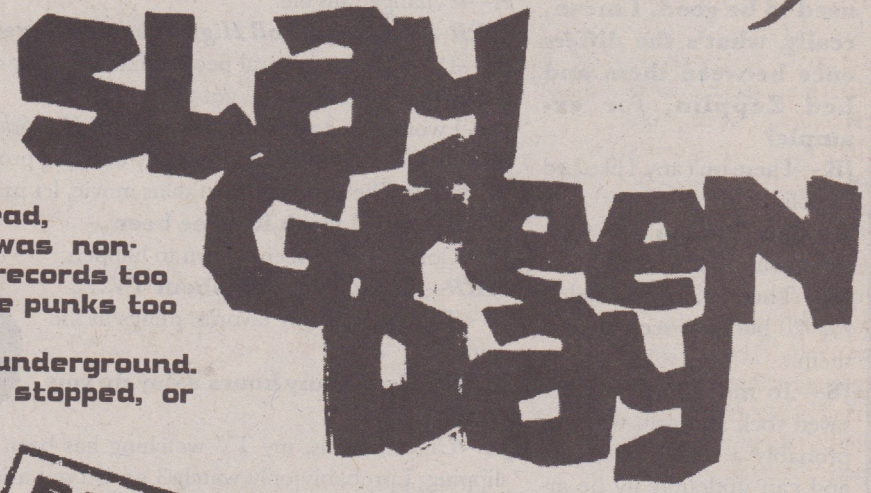
These times announced the first 'punk is dead' sounds. Punk is not what is was since the Sex Pistols and The Damned. Punk is dead, and what happened in the '80s was nonsense. The music was too fast, the records too cheap, the venues too dirty, and the punks too disgusting.

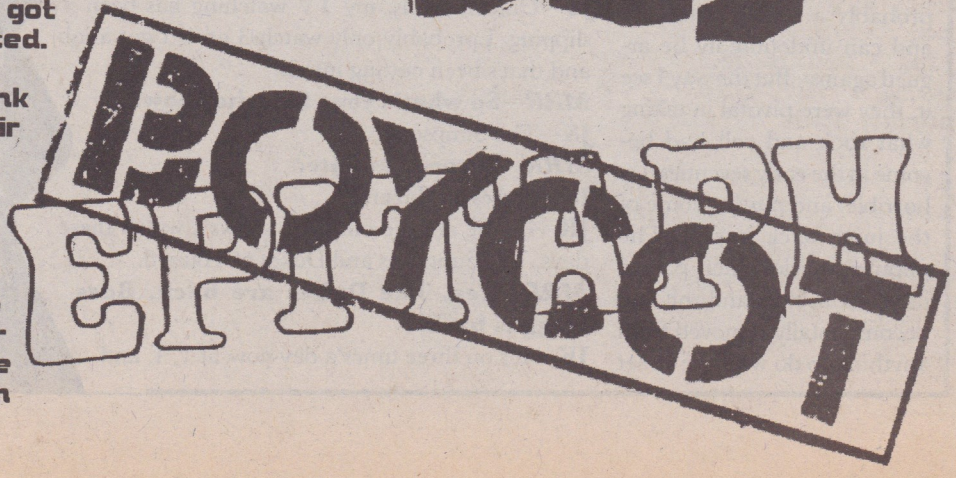
But still the lifestyle continued underground. The most brilliant bands started, stopped, or sometimes remained. The most brilliant places were squatted, got evicted, or remained squatted. The spirit lives on!!

Now we live in the '90s. Punk bands are selected on their dance-ability and money is made off them by radio, television, music magazines, agencies, labels, managers. Everyone wants a piece of the pie. The punk product is a hole in the market and is milked for everything it's got. Just like then, except the bands from




fuckOff spring



then tries getting the big boys' cash from chaos.

Now the tables are turned and bands are asked to throw their ideals overboard and act 'nice' on MTV. Punking on stage in front of a raging crowd, and after every clip they show you a funny film that says you should wear nice shoes and drink Coca-cola and keep watching coz we're getting more alternative by the minute!!

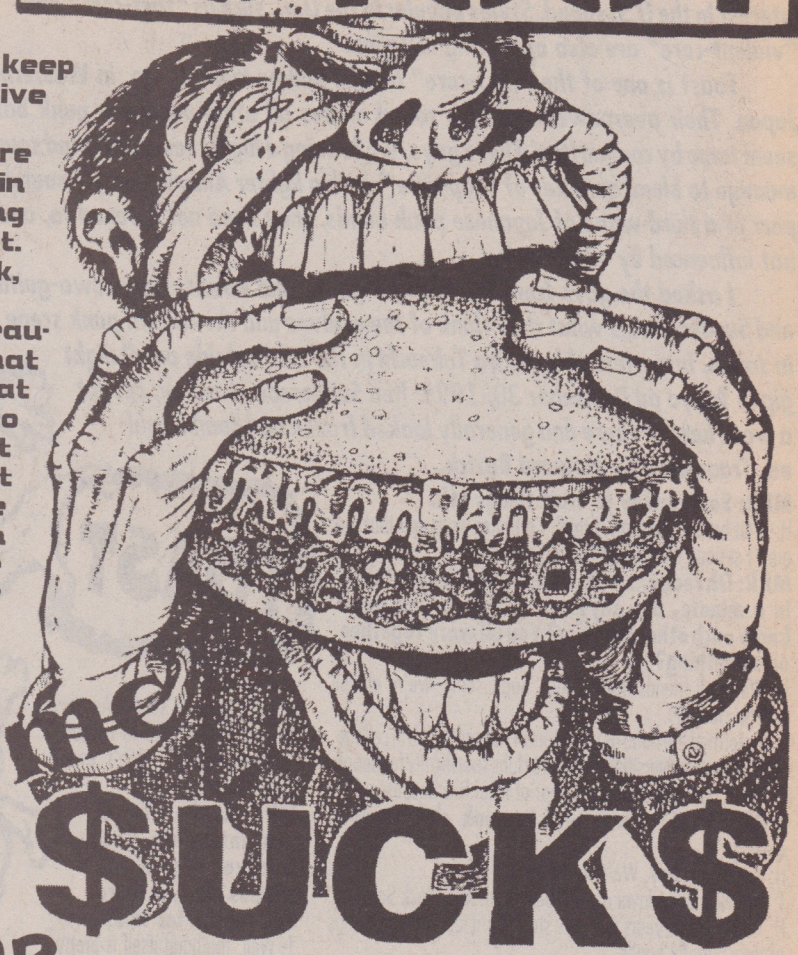
Indie crap, alternative crap, metalcore and even hardcore--you can see them in the summer at festivals that are flooding Europe. Everyone thought it was great. Why weren't you there? You're punk, aren't you?

Of course punk is still something beautiful. Boycot haven't been going for that long. We only get gigs in squats or at benefit gigs. Fortunately, J wanted to release a DIY 7" after he saw us 'live' at a squat in Belgium on a fucked PA in front of about 60 people. We felt that people appreciated what we were doing and in Feb/March we did a tour with. We arranged everything with the other bands DIY at its best , hoping maintain respect and possibly break even. What we want is to play the shows, have fun, and say our piece about what we don't like about the world.

Still, this looks suspiciously like that period between the Sex Pistols and Nirvana, you know--the 'punk is dead' period. Next year, the charts will be cleared of those 'punk' bands and we'll still be going. Maybe or maybe not with Boycot, but there will always be great bands that play great places. Not independent, not alternative, not trendy, but just fucking underground and punk rock.

We hope to meet you soon.

# BOYCOT



# me $UCK$

IF ITS ONLY FOR THE BIG BUCKS THEN ITS TRUE THAT PUNK ROCK

# $UCK$

ONLY STUPID BASTARDS HELP

# EPITAPH

Write Pim at: Nieuwpoortsln 26
1815 LN Alkmaar, Holland

# TOAST

***A few years ago in Japan, there was a spate of bands featuring an Americanized sound, the most famous being Sic. However people lost interest in these bands and the sound died out in Japan. However, now it's revitalized, with very "crust-core" and "melodic-core" (In Japan everything is something-core) type bands and an interest in the U.S. sound. Styles popular in the U.S., such as "fast-core" and "violent-core" are also appearing in Japan.***

***Toast is one of the "fast-core" bands, hailing from Kyoto, in Western Japan. Their overpowering harsh sound makes all other Japanese punk bands seem tame by comparison. These guys, while using a highly resonant grind sound, manage to blend qualities of "Jap-core" with a lighter American-style sound. As part of a third wave of Japanese punk bands, they have not listened to, and are not influenced by early punk.***

***I asked the guys from Toast-Tomo-guitar and vocals, Hosokawa-guitar and Suzuki-drums what they think of themselves and the current punk scene in Japan. Interviewed by Akira Takeuchi in the cold outside an all night gig in Tokyo on December 30, 1995. Ken Sanderson stood by, caught a word here or there and generally looked frozen and dumbfounded. Translated by Howard Buzick.***

**MRR: So, anyway to start things off..**

H: Wait before you start, I think I'd better warn you that we aren't serious. We're just fucking around.

**MRR: Oh really.... uhh... we'll I'll ask about that in a minute, but anyway... How do you guys know each other anyway? You all work together or something?**

H: We're all friends from school. Supposedly, we're all still college students.

T: We formed the band as members of the same club in college. (In Japanese universities, there are clubs specifically for people to make bands and play together at local live houses)

**MRR: What? There was a punk club in your college?**

H: No fuckin' way. We're a thrash metal band...

T: Metallica and Slayer are the best man. And Black Sabbath.

H: That was two years ago. We started out just covering songs of thrash metal bands.

T: We listened a lot to bands from the San Francisco Bay Area, and from this we developed our sound. But we're still listening to thrash metal bands.

**MRR: We listened to S.O.B. and Rise From the Dead in real-time, when they were just coming out. I guess around 1994.**

T: Those so-called "Jap-core" bands. Outo, Gauze, Systematic Death, Lip Cream..

H: That puts us in the third generation of punk. We're influenced by bands who grew up listening to the first generation of punk. But we have never listened to early punk ourselves.

**MRR: So would you say you're most influenced by Japanese bands?**

T: Yeah, I guess that's true. But we're also influenced by thrash-metal. We're also into lots of fast-core bands.

**MRR: In tonight's show you covered a Song by S.O.B....**

T: Fuck, S.O.B.'s the greatest. We used to cover metal bands and shit, but once we heard S.O.B., we started playing a lot harder and faster, and our music completely changed styles. When we heard them for the first time, it blew our minds.

**MRR: Well, what kinda band do you guys want to be called?**

H: Hmmm, Well. We don't especially want to be called "Kinda like X" or anything like that, y'know. Just that if we play, people will just come up to us and say "Hey, you guys sound like 'X'" and then they give us a tape or something. We listen to it, kinda absorb the best parts and in doing so broaden and improve our own sound. Anyway, we don't really like to be called anything, but we don't even think about it.

**MRR: At the start of this interview you said you weren't a serious band, is there any reason for this?**

T: Well, the band itself is pretty serious, but we don't really have any serious message, y'know. Like animal-protection or anti-war or anything like that.

H: So, we don't really give a shit if people get our lyrics or not. We aren't even thinking about a message. I mean, we pick the titles of the songs just because we think they are cool!

**MRR: So you just make up the lyrics as you go along?**

T: It's silly shit. I'm singing about my own ideas and all, but a lot of it is stuff that only I understand.

**MRR: But it's really like you aren't singing anything even approaching words. And you don't use a death-metal demon-voice. It's a kind of... I dunno... crazed animal screeching in a joyful death throws kind of voice.**

H: Even that's not intentional. Just kind of turned out that way. Even we don't know what we're doing.

K: So do you call yourselves "Toast" because you eat it every morning or what?

T: Nope. Even the band name was kind of out of the blue. One day, it came down to the point where we had to come up with a name. A friend just happened to be eating some heated bread

with butter on it. And like, we said "Oh! It's Toast!"
H: We thought a one-word name would be best. We didn't want the same shit as everyone else–a long English name you could turn into a three-letter abbreviation. We wanted a simple word that, with some slight variation in pronunciation, even exists in Japanese. Everyone knows Toast.
T: We hate the idea of having a cool-looking name. So, even though our name always gets written in English on the flyers and shit, we'd really prefer it if people just wrote it in Japanese characters. (In Japan, little English names and phrases are considered to be much cooler than ordinary Japanese phrases and names. So, for Toast to be written in Japanese is an attempt to not be so "cool".

**MRR: You put out your first 7" single pretty soon after you guys formed. How did you pull that off?**
H: Well, I already talked about this, but before we even came up with the name "Toast" we were a thrash-metal copy band. We did this for over a year. After that we picked up the name, and then played around for another year. We put together a good collection of songs, and even made a demo tape, which we started giving out to people. Somehow, a guy from a label got one of these tapes and just turned the demo tape into a 7" single. Everything just happens to us by accident.

**MRR: On the first single, the sound is really fast, but sometimes falls into this heavy, slow grind sound. Then you put out your mini-album on CD just four months later, but the slow stuff's all gone. It's all speeded up and tight.**
H: Yeah, so between records we kind of got more focused-sharpened the type of sound that we're going for. But in the end we really weren't thinking about it too much. We were trying to come up with something that was a continuation of the first one, but it turned out to get a completely different reaction.
T: People were saying that our first single was typical "Jap-Core" but when they listening to our mini-album, they said that feeling was totally gone–that we were something different.

**MRR: What was the scene like in Kyoto when you first formed?**
H: There wasn't a scene.
T: Even now if we tried to play there, everyone would run away.
K: There's only tourists in Kyoto, right?
T: Basically, yeah. There's only one live house there we can play at, and even that place sucks. We play there every once in a while, but only because we have to,
H: But even considering that, we came out of that environment, so we really want to emphasize that we're a Kyoto band,

**MRR: Kyoto's really near Osaka right? So I figured Kyoto would have a big scene like they have there. Has punk always been dead in Kyoto?**
T: Once, upon a time there was a scene. There was a live house called something like "The Under-Underground" and that whole area was really part of a huge scene. I mean, S.O.B. was from Kyoto right? There had to be a scene they came out of. But when we started off, there was nothing left.
H: But we weren't really trying to revitalize the scene or anything. I mean, shit, we were the only three guys in our music club even into this kind of music. We were all alone out there.

**MRR: So there wasn't anyone out there listening to punk at all?**
T: Nobody. And the other guys in the club would say like "What the fuck are you guys doing?" or "All you do is play loud annoying shit". But we thought we were cool, so we'd say "But you guys keep playing lame old shit." We were always fighting.
H: Because of that situation, at first we really thought about making our sound more accessible to a larger audience. We had a hard time finding a place that would let us play more than once.

**MRR: So were you playing to the same audiences?**

H: Yeah....

**MRR: So how's the reaction from the audience now?**
H: It's pretty good. Seems like more and more people are showing up to see us.

**MRR: But when it comes to the number of bands playing around Kyoto, it's a different story?**
T: Yeah. The bands all end up moving to Osaka. The two cities are pretty close, but all the bands and live houses are over there. There's always some sort of hardcore show in Osaka. In Kyoto, once in a long while there's one big show where everyone shows up and has a great time. But it's rare. So We decided to stay in Kyoto to try to be the spark of a new scene.

**MRR: Is there anything you want to complain about?**
T: Yeah, we still have some problems with our fans in Kyoto. They don't seem to give a shit if we're playing. They just jerk around screaming because of the noise, but it really could be anybody. They don't seem to appreciate our sound for what it is.
H: So people don't seem to know about us there. And there are fewer and fewer places to play.

**MRR: American styled fast-core is pretty popular in Japan lately. What do you think about it?**
T: Yeah, well people seem to consider us a part of that scene. And even in Kyoto people seem to be getting at least a little bit excited.

**MRR: Do they get all freaked out and violent like the audiences in Tokyo?**
H: (flashes the Peace Sign) Nah, we're all weak.
T: We're like anti-violence dude.
H: So, like I guess maybe that's why we have nothing to say in our lyrics.
A: Well, it seems Japanese bands are all like that. Everybody gets into them for the sound, but nobody really pays attention to the lyrics.
H: Well, I guess so..

**MRR: Oh, I forgot to ask, but do you guys eat a lot of toast? Is it your staple food?**
H: Nah, We eat it every once in a while, but not so much.

**MRR: So then what is your staple food?**
H: What the fuck do you think man? Rice, like everybody else.
T: If you're Japanese, you eat rice,

**MRR: Then, why didn't you call yourselves "Rice".**
T: Hmmmm. Well uh... there's already a band from America. That's a lame excuse, but...

**MRR: What kinds of bands do you play with?**
H: Well, you said it yourself. Fast-core bands are getting pretty popular, and it's those guys that we end up playing with. But if we're asked, we're willing to play with just about anybody.

**MRR: Anything else you guys wanna say?**
T: Okay. Quit reading our lyrics so seriously and pointing out my grammatical mistakes, okay? And to our American fans, We're broke, but if you guys invite us to play, We're already on the plane.
H: Oh yeah, and look for an LP we're putting out with Spazz. And we're thinking about putting out a full album of our own, too. When we put out singles, we just try to stuff it with whatever we feel like doing. But with an album, we'd like to try to do, I dunno, something including a concept–almost telling a story or something. Something that feels like a real album. Something that if you listen to the whole thing, there's a whole story holding the whole thing together.

**MRR: That is a thrash-metal idea, if I do say so myself.**
T: And of course, we'll have the obligatory thunder crashes at the beginning!

# Morning SHAKES

Interview by Tommy Coxx.

**I went to see this band The Morning Shakes** for the first time last summer. They were playing at Brownies w/ the Flat Duo Jets and the Chrome Cranks. both of whom I love and in reality was paying for. I'd read a good review of something by The Shakes in some local rag (probably Sound Views or Under The Volcano) and also recalled an old flyer they'd done w/Charles Bukowski on it that had caught my eye. It seemed like I might like them too. so I actually left my apartment early enough to catch 'em. **They were already playing when I got there.** but I don't think I missed much because I caught about half an hour's worth. Well. ya know. I wouldn't be writing this fuckin' article today if they didn't kick my ass. Fuckin' garage slop punk goofy drunk shit!! They had great tunes and jumped all over the place and fucked shit up! The bass player kept tripping over everything trying to ham it up and knocked over a P.A. monitor and unplugged his bass or something during one song. The drummer and guitarist were just goddamn fucking blisteringly good even though the guitar player seemed fairly reserved until the singer bashed into some girl and her meathead boyfriend. He'd been out dancing in the audience and apparently knocked this chick's drink out of her hand. Well. the huge boyfriend attacked the poor singer whereupon the rest of the band and the club bouncers all jumped in and saved him. Then they played one more song and left me thoroughly happy. **After their set I went to talk to them.** which I almost never do. because I was impressed (and amused as hell!) by the pounding the singer had taken and was curious to see how he'd really fared. They turned out to be nice enough guys and total drunks so we all got along fine. **Six months later and I've now seen 'em a half dozen or more** times. Sitting at the bar of the Continental after a show. I was shooting the shit w/ the bass player. Chris Tremens. and he tells me Maximum Rock 'n' Roll has asked them to send in an interview. I told him I thought it was kind of hokey for a magazine to request such shameless propaganda from a bunch of egotistical wanna-bes. and he agreed w/ me but said it sells records. **"You know," he said** (or something to this effect). "I've gotta get rid of all these fuckin' singles in my apartment. preferable w/o turning them all into coasters and ashtrays. and it would be nice to see some kid bobbing his head at a show at least once before we get a clue and give it up. Because they actually read that shit. ya know?!" **Then he asked me to do the interview** "because [I've] actually done one before and it didn't completely suck." He sounded so pathetic and almost semi-managed to flatter me. so I agreed to do it on one condition. "Only if I can embellish at will. if you guys bore the shit out of me." Chris invited me over to guitarist Jose Cuervo's pad a few days later where the band was sitting around drinking.

getting high, and listening to records while waiting for me to show **MRR: What's this shit? [I'd been handed a bottle of some clear alcohol w/ some Slavic writing on it.]** Brent Shakes (singer): It's some booze Chris' friend Loreta and her Serbian boyfriend brought him when they were in town. Have a shot.Chris Tremens (bass): Lozovaca. Ninety-eight proof fuckin' grain alcohol or something. They sip it like brandy over in Serbia, w/ like coffee and shit. Jose Cuervo (guitar): But we're doing shots so drink it! **MRR: Okay, I turned this recorder thing on the minute I walked in the door, so I've already caught all your idiotic comments. So watch what you say.** CT: What about your idiotic comments? **MRR: I'd edit those out, but of course I won't make any.** JC: Oh, so we shouldn't talk about that lousy head you gave me last night until after the interview? **MRR: Exactly.** Scott Dents (drums): Are you gonna write everything we say or what? I'm sure more than half the stuff we have to say is babbling and useless to the general public. Are you gonna edit us too? **MRR: Well, this is not exactly for the "general public," first off. It's for MRR, so it's sort of a specific public, but, yeah, I'm gonna edit out everything you say.**

CT: You can just say that Scott kept putting his foot in his mouth. He tends to do that at practice all the time anyway, when he should be throwing down those funky riddims. He takes off his shoes and socks and pops his foot up into his face and chews off hangnails and shit. Fuckin' gross motherfucker that he is. SD: If everyone could only chew their own feet, they could relieve a lot of their own frustrations. JC: Ahh, the wise man blesses us w/ yet another profound philosophical morsel.

**MRR: Okay, okay, I don't want to have to spend hours editing this crap so let's get down to it. Who wants to tell the fascinating saga of what brought Thee Mighty Morning Shakes together?** CT: Brent? You're responsible for this mess. BS: Well, I met this nerdy guy named Jose when we were going to college. Chris and I went to high school together, but I went to college at Manhattanville, which is right outside the city here. Chris stayed in Indiana and went to IU. He got turned on to a bunch of cool music going there, like Billy Childish and The Sonics, and stuff, and taped it for me. Jose listened mostly to stuff like Sonic Youth and crap like that, but he was also into Mudhoney and a few other good things, and I got him listening to The Sonics and Thee Headcoats and The Gories and The Pagans and these bands I'd taped off of Chris when I was home and whatever. When Chris moved out here to go to school for audio engineering somewhere down in the Village a few years ago, I knew he played bass–

CT: Ahem, owned a bass.

BS: Yeah, whatever. Jose had been in bands before–

JC: Sort of.

BS: But, Chris and I never had. So, I introduced Chris and Jose at a Devil Dogs show, and they hit it off like I knew they would. We made this skinny jazz guy Jose and I knew name Homer play drums and well..

**MRR: So where did you come in?** SD: I saw a flyer they put up at the Continental and I called 'em. I had just moved back from California and was auditioning and playing w/about 30 bands at once. CT: He's your typical drum whore, always pimping himself out to Led Zeppelin cover bands. SD: Yeah, I get $150 a show for that though, while I just lose money being in the parasitic entity that is The Morning Shakes. But when I met these guys I was playing a bit w/ Molotov Coctail and this band called The Pan and a bunch of other arty, noisy, weird groups; but I really just wanted to be in a straight forward rock and roll band. I hadn't heard of any of the bands they listed on their flyer, but I was calling up anybody who was looking for a drummer. **MRR: Who were the bands on the flyer?**

SD: I don't remember. Like the Gories–

BS: The Gories, Pussy Galore, Billy Childish, Devil Dogs, Back From the Grave.

**MRR: What were you listening to?**

SD: You know, like the Minutemen, poppier stuff, SST bands...

**MRR: Do you still listen to the same stuff now?**

SD: I do sometimes, sure, but now I'm totally into all that stuff that I hadn't heard of then, if that's what you're asking. These guys have influenced what I listen to a lot. **MRR: So you dug 'em and joined?** SD: Well, yeah. I auditioned and I guess I was the one and only person they auditioned– JC: He was the only one who even called. CT: Oh no! Brent? BS: Fuck you. Shut up.

**MRR: Story?**

CT: We'll just say that Scott was the second person who called, but the only one whom we auditioned musically. I'll let poor Brent off w/ that. SD: They were pretty sloppy, but they had pretty good songs, and it was the only unpretentious rock and roll band I'd auditioned for. I wasn't sure for a while how long I'd last, but, well, here I am talking to you.

**MRR: When did all of this take place?**

JC: Three and a half years ago.

CT: We three got together 3 1/2 years ago. Scott came a year later.

**MRR: What happened to the first drummer?**

BS: Homer's still around. He had to go home to Boston for a while.

JC: He had health problems. You know, um, circumstances. Things have worked out for everyone though. He still comes down and supports the band and whatever, you know. **MRR: Homer, huh? Was that his stupid band name too, or is that one real?**

JC: Actually, we came up w/ our brilliant band names on our own. Brent and I gave Homer his name. His real name is Dave Scott. He hates the name Homer, but oh well. **MRR: Okay, so enough with history. What's going on? Why is MRR so interested in you? What the hell have you fuckups ever done?** SD: Well, first we put out this amazing punk rock tape called "Stomach Full Of Blood", which won us the adulation of millions. Then we put out a 7" on Weed Honkey Records with Drinky Crow by this local drunk cartoonist named Tony Milionaire on the cover. He's our little mascot, as Flipside put in their review. That single has "I Wanna Get High", "Blind Drunk" and a billy Childish cover, "Devious Means", on it. Then Melted Records put out a split 7" with us and NYC's fabulous Heartdrops, with us doing a song about Black Panther Bobby Seale and a song by The Gories called "Thuderbird ESQ." And now we're the stars you see before you.

**MRR: And so humble despite it all.** JC: Well, you know, it's an effort to be so modest. CT: We have a bunch of shit coming down the pipe too, as you well know.

**MRR: I know all this crap, but you're supposed to be giving me some eloquent quotes.** CT: I thought you were gonna make them up. You're asking a lot of slobs like us who just write songs about fucking and getting fucked up. BS: So, anyway, this slow-assed Japanese guy is supposed to be releasing a tour song 7" with all of our best songs on it. CT: It's the language barrier/ tax thing. It's been a real pain in the as to communicate, but it should be out any time. It's been in the works for a year, and we get so fuckin' anxious and excited about this shit. SD: It's on Wallabies in Japan who has put out Teengenerate and The Rip Offs and stuff.

**MRR: How did that come about?**

SD: Chris knew Pink from Teengenerate. He'd met them a couple of years ago when he was working at that record store he hated, and I think he interviewed them for something that never came out. I guess Pink hooked it up. They must like us or something because we played four shows with them when they were here in the fall. It's a real honor to us because those guys are just fucking amazing. BS: We also have a three song 7" that was supposed to come out on a local label called Gunk, but the guy ran out of money, so it looks like a new Spanish label called Roto might put it out. And right now we're in the process of recording full-length album for a friend of ours named Scott Bolton who has started a label called 40 Watt Records, which should come out by June. **MRR: Anything else on this label nobody has ever heard of?** BS: Well, so far we're the first, but he's gonna be putting out a Heartdrops album and maybe The Stallions album. They were just on the cover of MRR and don't even have anything out, but they're one the best bands around here right now. And I guess Chris is also trying to hook him up with this New Orleans band called The Royal Pendletons and a band from our hometown Indianapolis called The Problematics, but he doesn't really know right now.

**MRR: Okay, well I think I'm done**– JC: Don't forget the split 7"s. Malibu Lou and Bruce are putting out another one for us on their label, Melted, with this Florida band called The Gotohells– CT: Featuring Hunter of Down By Law and The Queers – ooh ahh, selling point. JC: And we're gonna do another 7" on our own label someday, I think. CT: Yeah, we do a cover of "Louise" by Satan's Rats, and this mysterious Jersey band called Electraluxx do the song from the other side of the Satan's Rats single called "You Make Me Sick", so we're gonna do a sort of lo-fi budget rock tribute to that. Oh shit! We almost, uh, we, uh, we saved the most important for last. We also gotta give props to Tony Painter who is gonna release a track of ours on a comp that he's releasing on his label, Burnt Sienna Records. I think it's also gonna have the New Bomb Turks, Gaunt, Steel Miners, Pet UFO, Tub, Ff, and some other bands probably. The label is out of Columbus, Ohio, the punk rock capital of the world lately.

**MRR: Speaking of which, how do you guys do when you play out of town? Didn't you play Columbus recently?** JC: Well, we've only played a couple of times out of town, but we have to be careful because we get mobbed by adoring fans. SD: Yeah, girls tearing our clothes off and dragging us out of the windows of the van, jumping on stage. It makes it hard to play like the consummate musicians that we are.

BS: We don't have a van. Plus Scott's a schoolmarm. He teaches sixth grade in a Catholic school– SD: With not a Catholic bone in my body. BS: So it's hard to get away. We've played Columbus and Philly, then closer places like The Beat in Port Chester and Maxwell's in Hoboken. We're going back to Columbus soon, to play for Chris' family and girlfriend again, who drove 6 hours to see us last time, and the couple other people we met before hopefully. Maybe they'll even bring some friends, and we can play to four people or something. We're also gonna be playing Pittsburgh and Harrisburg with bands like The Stell Miners and The Stump Wizards. And this summer we're gonna go to Florida and back and hopefully play with The Gotohells and Candy Snatchers and Pink Lincolns and stuff. CT: We love going on the road, but it's a bitch to organize. Being an NYC band can be a pain. It's helped us a lot because there are so many ways to squeeze into the music industry here, but that can also be totally detrimental because there are things like shelling out big bucks for practice, van rental, whatthefuckever. But we wouldn't be where we are if Brent and I were still slapping our puds around back in Indiana. Obviously because we wouldn't have met these fuckups but you know what I mean.. JC: No, but who cares?

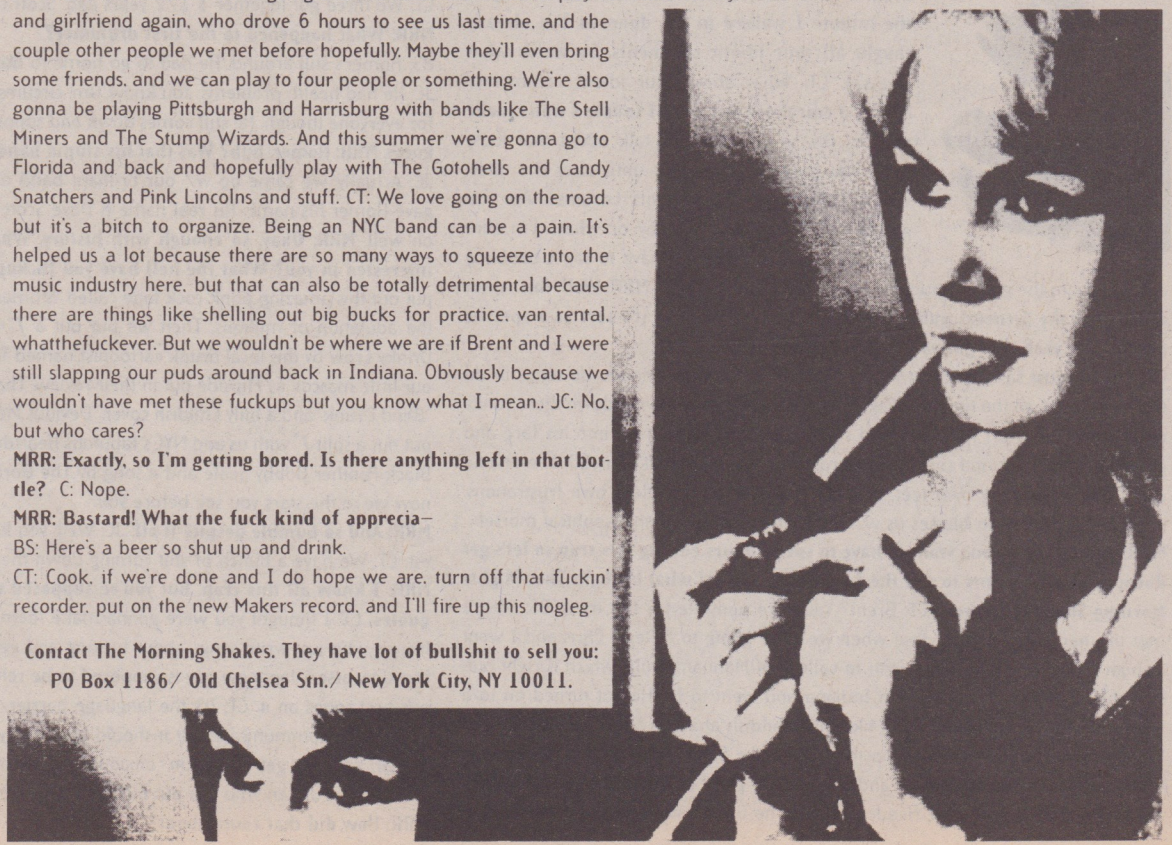
**MRR: Exactly, so I'm getting bored. Is there anything left in that bottle?** C: Nope.

**MRR: Bastard! What the fuck kind of apprecia–**

BS: Here's a beer so shut up and drink.

CT: Cook, if we're done and I do hope we are, turn off that fuckin' recorder, put on the new Makers record, and I'll fire up this nogleg.

**Contact The Morning Shakes. They have lot of bullshit to sell you:**
**PO Box 1186/ Old Chelsea Stn./ New York City, NY 10011.**



the Mormons are a furious riot-punk band from Cleveland. I caught up with them after a show in Rochester, NY. Here's how it went.

# Mormons

**Tell me about that Michigan show with Earth Crisis.**

S1: We didn't know they were playing 'till we got there. we went on first and did a cover of their "Firestorm" calling it "Tirestorm". We gave a long speech encouraging them to litter the earth with car parts.

S2: Earth Crisis got in our faces afterwards with about 15 of their friends.

K: We couldn't stop laughing. They were saying stuff like "You have insulted our women" and "You better check yo self" and "It's kids like you that are ruining the scene.

J: It was hilarious 'cuz no one said anything but Karl and after everything he said, the crowd that had gathered would chant "yeah!" and "right!". it was like a Louis Farrakahn speach.

S2: I remember Jake and I literally falling down laughing while this was going on.

J: That was the highlight of the tour.

**So who's in the band?**

S1: Kevin-guitar, Jake-bass, Stephe2-drums, and I (Steve 1) sing.

**What would you say is the best show you've played?**

J: We did a show at la Pieta with a band whose following was a group of people with whom we had... let's say, mixed differences.

S2: We brought reels of film from the movie theater...

J: ...that I work at!

S2: ...and tossed them at people in the crowd, thus 10 lbs of bulk hitting these kids in the heads and their girlfriends' heads and fun stuff like that.

K: These kids were like a bunch of tough guys that don't really like us too much.

S2: ...which is fine by me.

K: So, I remember Danny Noonan, us, and some others, yelling in the microphone stuff like "Touchdown!","Field goal", "Offsides!", "I'm gonna fuck myself a cheerleader tonite!" and stuff like that. Nobody took too kindly to this and some people took the liberty of throwing bottles at our faces.

S1: I guess there were a bunch of fights, 'cuz a bouncer came up and said "Everyone's fightin'! This is your last song!"

S2: That night we had borrowed a van from another band because mine had broken earlier that week. After the show, we were loading up our equipment and the sliding side door slid right off the van. We drove home that night in zero degree weather with no heat and minus one door.

**How did you manage to get Yaawwn! Records to put out a 10", when they're basically a poppy-punk label?**

S1: Umm, Jake, Stephe 2, and I had made a couple tapes of prank phone calls and the general theme of the tapes was us being Mormons trying to convert these people over the phone.

J: People started bootlegging the tapes and somehow Yaawwn! found out my phone number. They called and said they wanted to release them on a 10". they thought it would be "great" if we went into the studio and recorded us playing music and then dub it over the prank calls. We said OK.

S2: Around that time we had started this band and we called it The Mormons.

S1: Jake played guitar, Stephe 2 played drums & I sang. No bass player. The call from Mitch at Yaawwn! gave us a really good idea. We got Kevin, who we knew from school, to play guitar and Jake moved to bass. We took the money that Yaawwm! gave us for the studio for the prank call music and took the band into record those 12 songs on the 10". We sent the DAT to Yaawwn! giving them the impression that it was the instrumental stuff with the prank calls dubbed over. They sent it right to the press. He was kinda pissed, but he sold out of all 500 in under 11 months.

K: It's out of print now, but we re-did all those songs for the new LP.

**Tell me about the show tonight.**

S1: We played in the basement of a dorm at R.I.T. to a bunch of fat kids.

**Could you go more in detail?**

S2: My arm is bleeding.

K: Why's your fucking arm bleeding!?

S2: That wrestling match on the glass covered floor, you idiot!

**Do you have any more interesting tour stories?**

J: Twice I got pissed on by someone, in North Carolina and Chicago! Twice!!

S1: We played a sXe fest in Virginia.

S2: I had a bottle of firewater with me and some kid snatched it out of my hand saying "You're setting a terrible example!" We just left and didn't even play the show. I don't know why we played two sXe shows. It was a bad idea.

K: I broke my hand falling off a garage in Chicago...

S2: ...and that ended the tour.

J: We had to cancel five shows.

**Are you on a label?**

K: Victory was gonna put out our new record but they dropped us at the last minute because "your shows are too violent".

J: Some guy actually made a flyer saying to boycott us because we were disrespectful, racist, and prejudiced against other religions!

**Why would he say you were racist?**

J: 'cuz we hate Indians.

**What's wrong with Indians?**

J: You know, Mormons/Indians. they've never liked each other. Read a fucking history book.

Write The Mormons, PO Box 770372, Cleveland, OH 44107

*With the immense overrunning of bands with that "fresh off Lookout! 1987. John Q Public from Gainesville, FL does exactly that. They and record 15 songs. John Q Public is: Claus Der Phobic - guitar*

MRR: You guys just finished a tour. How did that whole thing go?
Bird Boy: Well, we didn't get to sign any boobies.
Claus: Oh god, not that again. Like, two days before we left on our tour, Bird Boy saw this picture in some magazine of Sammy Hagar signing some girls breast and made it a personal goal for himself throughout the tour.
MRR: Ok, then... other than the boobies thing, how did it go?
Claus: Awesome! We played in Houston, and there was this little NoFX cronie there. She was heckling us and giving us a hard time, and we're just all like, "fuck you" and all that.
Ken: And then she spit on you.
Claus: Right! Then she spit on me, and I spit back, but my mouth was all dry from singing and hardly nothing came out so I say "Sorry, my mouth's too dry to spit back 'cause I haven't been sucking dick all day". Later on I found out it was the sister of the bass player of the Fools (the first band that played) and she was only in eighth grade, and it must've been the first time she ever got drunk or something. There was alot more to this story, but oh well... the point is, you just don't fuck with us and get away with it.
MRR: Other than that though...
Claus: Oh, man. It was just rad. We played in Starkeville, Mississippi with this radical band the Grumpies and the drummer's brother donated twenty bucks to us for gas. If it wasn't for him we wouldn't have made it home. So we'd like to once again thank Vince's brother for the help. That was a good show altogether, I think it's going to be on a video compilation.
MRR: Speaking of comps, you guys are going to be on a bunch of comps aren't you?
Claus: Well, Caryn and I just put a comp out on our label Middle Man Records. It's got alot of awesome bands on it... Phallocracy, Funeral Oration, Dead End Kids, Chumpslap and 15 more. Other than that, Generic Nathanson from Dead End Kids is putting out a comp on his label Skanking Skull, which we're going to be on.
Ken: Generic is rad!
Claus: Yeah! We played with them, and him and Timmy Toon were all dancing and going crazy and they came up and sung with me when we played that Adolescents cover.
Bird Boy: You know what was rad is when you sung that Op Ivy song with the singer of The Groms.
Claus: Yeah, that was a lot of fun, but he looked at me kinda weird 'cause I was going all crazy and shit, he was just like "what the fuck is this guy doing."
MRR: The Groms, they're from Texas, isn't that where that other John Q is from.
Claus: Oh, you had to bring that up didn't you?
Bird Boy: Yeah, but they're a bunch of fucking ska dicks.
Ken: Yeah, fuck ska!
MRR: I take it you don't like ska.
Claus: It's ok, we've just made it a personal enemy of ours since this band took our name. I don't know, we've had the name long before we actually even became a band and somebody told them about us and they said in an interview that they weren't going to change the name unless forced to, so I'm just going to sue the shit out of them.
Bird Boy: If those ska fucking wannabees are reading this right now... CHANGE YOUR FUCKING NAME JERKOFFS... first we're going to kick the shit out of you, then we're going to sue the shit out of you. This is not a warning, this is a threat.
Ken: Yeah, yeah, yeah, do not pass go, do not collect $200.
MRR: So other than that, what else pisses you off ?
Ken Boogie: Power pop!!!
Claus: Yeah. Almost everywhere we've played there's been some band that feels the need to sound like Screeching Weasel. It's like Ben Weasel is some kind of punk god or something, and he fucking sucks! Sorry, but if I want to listen to the Ramones I'll just put in a Ramones record. There's a lot of bands that are just wearing the shit out of that whole thing.
MRR: That's one thing I noticed about you guys, you're not really breaking any new ground or anything...
Claus: Well, thanks a lot. (laughter)
MRR: What I was going to say is that you guys don't really sound like any of the bands around today, by any stretch of the imagination.
Claus: Dan of No Fraud said I sounded like a singer of a 1979 English punk band, I don't really know if he meant that as good or bad, but the music from back then was a lot better. Late 70's and 80's punk is what I'm really into. And it probably shows in our music. There are so many bands that sit down and try to copy one particular bands sound, and we really hate that shit.
Caryn: Yeah, like what kind of risk are you taking if all you're doing is saying "oh, we sound like F. Y. P.". It's like saying "People like FYP, and if we sound just like them, people will like us, and we'll be really cool" and all of that rock-

sound" it's very odd to see people still playing music like it's got together in March but have somehow managed to do a short tour, vocals, Ken Boogie - bass, Bird Boy - drums. Interview by Chris.

star attitude shit.
Claus: I hate it when people try to get me to explain to them what we sound like.
MRR: So what do you sound like?
Bird Boy: Tina Turner, dickface!
MRR: All joking aside. How do you feel about this Sex Pistols reunion thing?
Claus: All joking aside (sarcasm), man that is a fucking joke! All they're trying to do is run the rocknroll swindle thing all over again so they can make a quick buck. They're gonna put the same old 12 songs on 50 "new" records and some dumbfucks are going to buy the shit out of it. Then they're going to charge $20 at the door so you can see some old men get up on stage and shit themselves in their depends. I wrote a song about it called "Let's Swindle Again". It's all about how they're getting back into punk now that it's a good investment.
MRR: I know what you mean. People shun Green Day and all that shit, but they never changed the way their music sounded. John Lydon was in Public Image Limited for christ's sake. I don't think you could sell out any harder than that.
Claus: Exactly.
MRR: I heard some of the new stuff you guys just recorded at Dan of No Fraud's Truth Studio. Other than how good it sounds, one thing I noticed is that you have some rather interesting lyrics. "NFC" for example... what does it all mean "nothing we can do" and all of that. Is that an extreme pessimistic side of what appears to be a bunch of happy-go-lucky fellows?
Claus: Basically, it's just about being totally fucked. NFC stands for "No Fucking Chance" (not National Football Conference). It's just basically saying that we're all fucked if every single one of us doesn't want to make a positive change in the way things are going. And even then, who knows...
MRR: That's deep shit man.
Claus: Fuck you!
MRR: Do all of your lyrics seem to follow along that "save the world" ethic?
Claus: Not at all. We actually recorded a song called "Saving the World, One Town at a Time" which is sort of a mock of that whole thing. Most of our songs are about really silly things like having a boner in third grade, an old boss of ours who had a short man's complex. We're all about having lots of fun and I really don't give a shit what people think songs should be about. Like, in these days, it seems like a lot of bands have the same person writing all their songs. They're about all the same shit, with the same style of music. Blah, blah, blah.
MRR: Not to sidetrack or anything, but what the hell is a "short mans complex"?
Claus: You know. Short guys overcompensating for their being short by acting like some kind of macho bad-ass motherfucker.
MRR: Oh, I have an uncle who is like that.
Claus: I think everyone does.
MRR: What's next for you guys in terms of records you're putting out, comps you're going to be on, etc?
Claus: We have a split 7" coming out at the end of April with Product Four from Canada and some stuff coming out on a lot of comps, but we're always into hearing about more. We also have our "Put Those Cookies Back" comp CD out on Middle Man Records. The 7" will be $3 and the CD is $6 and a stamp if you're nice enough to send one. I would like to get a comp newsletter going. It would be $1 for a 40 word classified. Labels could send in details about their comps and bands could let labels know they wanna be on comps. Anyone could get a copy of it for one 32 cent stamp at the address below. It's not for profit, and I'm sure I'll be circulating in the thousands soon. It could be a really good thing for smaller bands, labels... but people have to support it and put in their ads in order for it to work.
Don't be a stranger, write the real John Q Public at: 704 SW 16th Ave. #215, Gainesville, FL 32602 Phone (352) 372-3933.

# SEX OFFENDERS

*The Sex Offenders have been consistently wowing local crowds with their old style punk rock n'roll sound. Many people compare this band to the Avengers or Naked Aggression. They are on a local compilation 7" and have released a split 7" with the Breakups on Woundup Records. This is definitely a band you should check out if you are a fan of fast, nasty punk rock. I interviewed all four Sex Offenders at Heather's house in May of 1996. For further reference, B is Brad, bass; H is Heather, vocals; S is Scott Sex, guitar; and M is Scott Meyer, drums; Interview by Brandon (Dee Dee's Kids) Thanks to Kieth Woundup for setting up the interview.*

**MRR: Introduce yourselves. What do you do in the Sex Offenders and what is your favorite brand of beer?**

H: Heather, I do vocals and my favorite is Foster's.

M: Scott, I play drums and my favorite beer is Mickey's.

S: My name's Scott too and I play guitar. I like Samuel Smith.

B: Brad. I play bass.

**MRR: How did the band get together?**

S: Me and Scott used to be in another band and it kind of fell apart so we started playing with Brad and then we got Heather.

**MRR: Did you guys all know her before this?**

S: Yeah.

H: Brad asked me to do it a couple times and I said no, one day I called them cause I wanted to. I was bored.

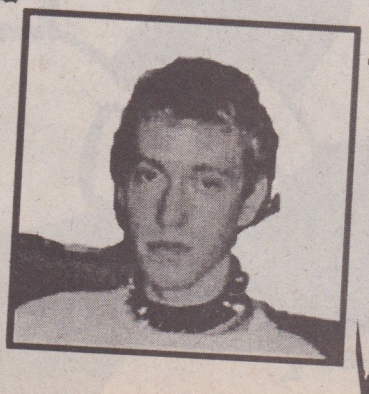
S: So we kicked out some high school kid that was singing for us.

B: Actually, they both showed up at band practice the same day and had a head butt contest and Heather won.

**MRR: How many times did you have to butt his head before he passed out?**

H: It was like 3 or 4 times.

**MRR: He must**



**have been a high school kid.**
H: Yeah, he was a high school kid.
**MRR: So how long has it been with this lineup? What have you released?**
S : About a year and four months. We've released a split 7" on Woundup with Breakups and the Kansas City comp. We've got a lot of stuff recorded but we can't afford to put it out.
**MRR: What made you guys decide to play more of an old style of punk rock. Is it what you grew up with?**
H: That's whats good.
S: When I write songs, they come out like that.
B: That's all I know how to play.
**MRR: Tell me about your perilous tour.**
B: I'll tell you about it. We went to Denver and our next show was canceled and then we played a show in Orange County and we went to Frisco and that show was canceled cause the Nightbreak shut down. We couldn't get a hold of Fast Mike. Then we lost our notebook with all our numbers, so we had to call Jed from F.Y.P. He said I was pretty stupid. He asked me how I old I was and I said 25 and he said "Damn, you booked a shitty tour. Get your ass down here." He hooked us up with some shows.
**MRR: Were people's reactions to you good?**
B: They were good.
S: It was better in Oregon, Colorado...
H: Colorado was cool.
B: But the coolest thing about the tour was the Quincy Punx. They didn't get paid any more for us going with them, but they paid us out of their pocket.
**MRR: Have any of you ever committed a sex offense?**
H: Be quiet, Brad.
S: No comment.
**MRR: Who writes the lyrics? What inspired "Class War?"**
H: I write most of them. We were all sitting up drunk and having huge discussions about everything and we got into a debate about it. I wrote the song right then.
**MRR: What's the most influential show you ever saw growing up?**
M: The Dwarves in San Francisco.
B: When I was 15 I saw the Dead Milkmen
S: I saw them when I was 13!
**MRR: What do you think of the local scene?**
H: I think it's good. I like it a lot.
S: It's gotten a lot better the past couple of years.
H: Cretin 66...the Breakups
S: It started getting better when the Rhumba Box started cause there hadn't been an all ages club in Kansas City for a while. The bar scene sucks though.
**MRR: This is a question from Kieth Woundup. What kind of motor oil do you use in your van?**
B: Whatever's cheapest.
M: It ran great, though.
S: It ran better than the Quincy Punx van.
H: They almost died! Exhaust was shooting in their van, they couldn't even drink beer the next day, almost.
**MRR: Almost? They managed?**
H: Yeah.
**MRR: What do you want on your tombstone, when you're dead?**
B: Pepperoni and sausage.
H: Four cheese.
**MRR: Any final comments?**
B: I threw it away. H: We all threw it away.

***You can reach the Sex Offenders at: 5808 N. Ava, Kansas City, MO 64151. Thanks a lot to the band for the interview. You should definitely check their two releases out, they are great efforts.***

# ★Ballgagger★

***Ballgagger are: Laura B. Bachman--drums, Julie A. Bachman--vocals, guitar, Jo Hockett--bass. By Renae Bryant.***

**MRR: I first heard about Ballgagger a year ago from Jed of F.Y.P.. When and how did Ballgagger come to be?**

Julie: We first started playing about 2 years ago with a different bass player and about a year and a half ago Jo got into the band.

Laura: It actually started at Dodger Stadium. My sister, Julie, and I were hanging out watching the Dodgers and we decided, "Let's do it, man." We bought instruments and that's how it started.

Julie: I was really depressed one day and bought an electric guitar. That's how it started.

Laura: Being depressed, she's been doing that her whole life.

Julie: Fuck you.

Jo: Actually, it's more like burning furniture.

Jo: Besides, guys do it all the time and they don't give a shit. They fuck a girl and don't care what she has to say. So why can't we do it?

Julie: We *do* do it. We just pretend like we don't, so we feel good.

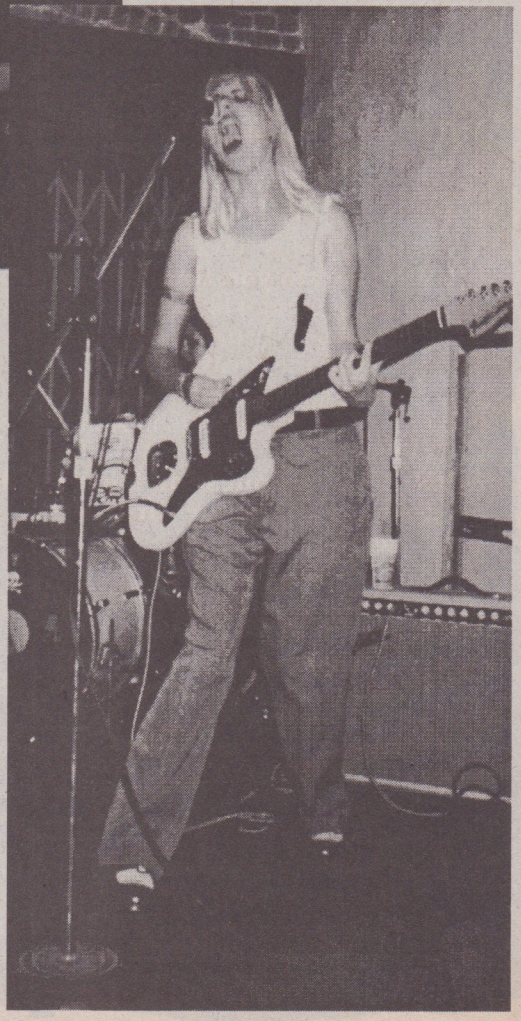
Jo: We wear it like a badge of courage. We don't care if you have brains or not, we'll just "Ballgag" you.

Laura: Then there are guys who see the name and say, "Hey, gag on my balls".

Jo: Well, you know, being ballgagged is really their fantasy.

**MRR: Did you set out to be an all-girl band?**

Julie: Not at all, actually, when



Julie: Hey, I need to be a little warm.

**MRR: What is the symbolism surrounding the name? Do people ever give you shit about the name?**

Julie: I think the best shit we got was from the guy at *Alternative Press* who thought the name was misogynistic.

Laura: He missed the irony.

Jo: It's about how Laura and I used to cruise around the suburb looking for guys all the time.

Laura: We made up this thing: if a guy was really cute...

Jo: but you don't even want to talk to him.

Laura: you just ballgag him...

Jo: and fuck him anyway.

**MRR: So why didn't you name the band "Ballgag-Him"?**

Julie: Because then they'd understand it. Now it's the topic of discussion. It's much more fun.

Laura and I were first talking about starting a band we thought about getting a male guitarist. It just came together this way. We're pretty happy about it.

Jo: Well you know...

Laura: Yeah, Jo was a man, but after the sex change, we became an all-girl band.

**MRR: How do describe the music that you play?**

Julie: The best description is the Urinals meet Cyndi Lauper.

Jo: Yeah, angry girl-core.

Laura: That's my contribution because this band was started when my boyfriend broke up with me. I was really pissed off. So it's this really angry thing.

Julie: Yeah, but where Jo's concerned, it's "bully-core".

Jo: (Sarcastically) Fuck you if you don't like it!

**MRR: What is a typical Ballgagger show like?**

Jo: It is kinda weird, we play with a lot of all-boy punk bands, but that just happens to be our friends.

Julie: Usually people just stand there with their mouth open.

Laura: And when I wear a skirt, people try to look up it.

**MRR: Do you think you are taken seriously as a band? Or do people treat you as the novelty all-girl band?**

Julie: I think we're just starting to be taken seriously. When we first started, we were definitely a big joke, nobody thought that we were serious. It's pretty amazing that anybody thinks we are now.

Jo: Especially our guy friends. They're like, "Yeah, we heard you started a band called Ballgagger, ha, ha!"

Now it's like they're asking us to play with them all the time. Now they have to take us seriously.

Laura: I still don't take us seriously.

Jo: She (Laura) only obsesses on this band 24-7. She only left me seven messages about the show tonight.

Julie: She's worse than a boyfriend.

Jo: She's obsessed.

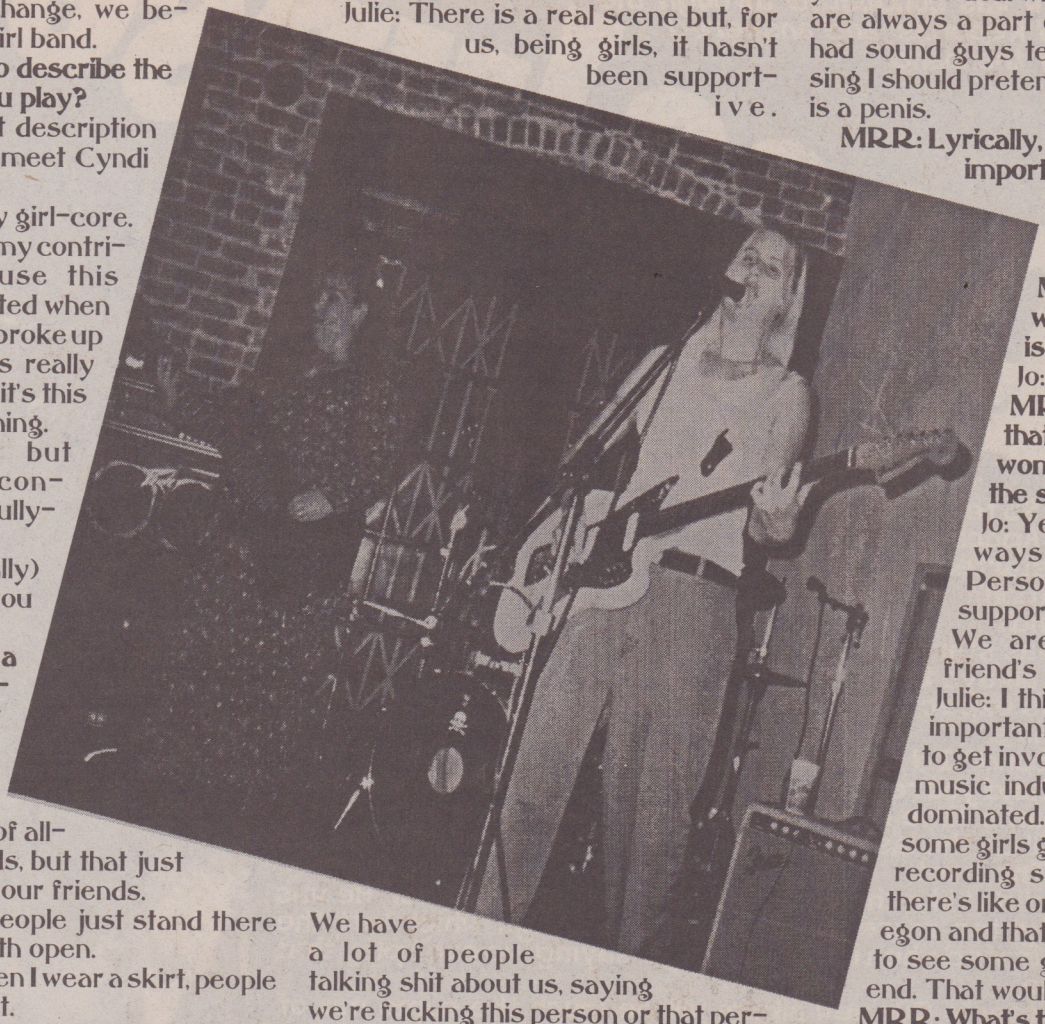
**MRR: Until she gets a new boyfriend?**

(Laughter) Julie: No comment.

Laura: I have a boyfriend, but there's always that "side-dish".

**MRR: Do you feel that there is a real scene where you are from and has it been supportive?**

Julie: There is a real scene but, for us, being girls, it hasn't been supportive.



We have a lot of people talking shit about us, saying we're fucking this person or that person.

**MRR: Arrgh!!! Guys can fuck whoever they want to, but if you're a girl in a band and you fuck, it's like "oh, she fucks", "oh, she's fucking this person and that person." They make up people who you fuck.**

Laura: Somebody in another local band said they saw my sister (Julie) in a porno. Which is kind of shitty.

Julie: I want to see it.

Jo: I was kind of stoked. I was like, "right on, Julie." Actually there are a lot of bands who have helped us out. Our guy friends are very supportive and always coming to our shows. The One Handed Readers have been totally supportive. We hadn't even stepped out to play a show and they asked us and they've been our number one fans. They even wrote a song about us called, "Ballgagger."

Julie: I think the problem is the rest of the people in our scene are more serious than us.

**MRR: Do you keep your personal politics separate from the band?**

Julie: It's impossible. I think you can't, especially when you're a girl. When you have to deal with sexism, politics are always a part of your band. I've had sound guys tell me that when I sing I should pretend the microphone is a penis.

**MRR: Lyrically, what is your most important song?**

Julie: "Side-dish", it's about Laura's sex life.

**MRR: Musically, what do you think is your best song?**

Jo: "Dog Star."

**MRR: Do you feel that it's important for women to be active in the scene?**

Jo: Yeah, dudes are always down on girls. Personally, I think we support the most bands. We are always at our friend's shows.

Julie: I think that it's really important for girls/women to get involved because the music industry is so male dominated. I would like to see some girls get involved in the recording side of it. I know there's like one girl label in Oregon and that's about it. I'd like to see some girls on the other end. That would be great.

**MRR: What's the best show that you've played?**

Jo: Musically, I don't know. The funniest show was our first show. It was sold out and we got this big write up in our local paper. Everyone and their mother came to support us.

Julie: We really sucked then.

**MRR: Was that the best and the worst show then?**

All: Yeah!

**MRR: What goals does the band Ballgagger have?**

Julie: To play as much as possible.

Laura: We're recording a CD on Theologian (out of Hermosa) in May.

**MRR: Have you ever ballgagged?**

Jo: No comment.

Laura: My sister ballgags me regularly.

*Ballgagger can be reached at P.O. Box 278, Hermosa Beach, CA 90254, (310)660-4142, (818)450-0097*

*The Apocalypse Babys were born in the autumn of 1992 in Mansfield, a small own in the Nottinghamshire countryside, England. The Apocalypse Babys re Asterix the Brat-vocals/guitar; The Hippy lead guitar; Dutch- ass; Kelly-drums. The bands discography "Dance Til You Drop" , "3 Chords To Heaven" CD (Smokin' Troll), "Shootin' From The ip" 7" (Weird), "Whoops Apocalypse Baby's" CD (Smokin' roll). This interview was conducted through the ost by Ian (Weird Records) and answered y Asterix/Hippyof the band.*

# Apocalypse Babys

**MRR: So tell s , how did the Apoca- pse Babys get started? hat's your motivation? escribe your sound?**

sterix: The band was started by me and our soon to be departed drummer Kelly. y motivation has always been the songs. Kelly's was money.

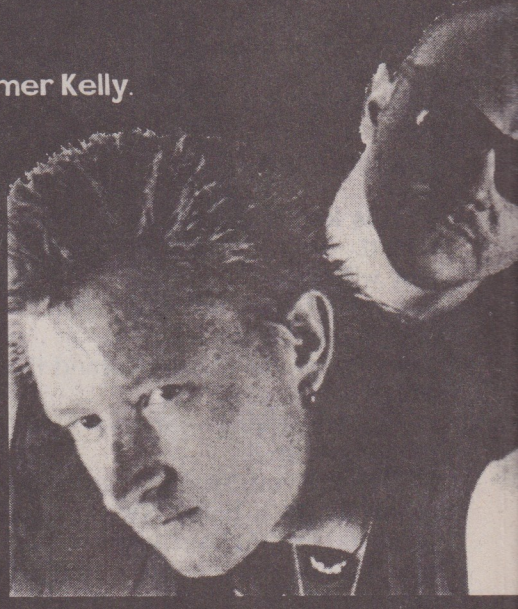
ippy: I think he was expecting "3 Chords" to sell ten million copies and ake him a millionaire.

Asterix: Our sound? I'd describe it as punky.

**MRR: I understand you're currently rehearsing with a new drummer, whilst at the same time recording a new CD. Tell us about both.**

Asterix: Yes, it'll be the last recording with Kelly before he fucks off to university. The swot.

Hippy: Also he didn't like the direction we were going either. He was only into the lighter, more poppy sounding songs, which left the rest of us frustrated when it came to gigs, saying 'we can't play that one or that one'.



Asterix: Our new album will be much the same mix of punky pop rock, and we're auditioning for a new drummer now.

**MRR: How did your first CD on Smokin' Troll come about? Are you happy with it? What's achieved for the band?**

Asterix: We sent a tape and got offered a deal, simple as that.

Hippy: Smokin' Troll gave us total control over both albums, song choice, production, sleeve design etc...

Asterix: It's had ace reviews, which is nice cos we put a lot of work into the band.

Hippy: Goes to show we must be doing something right.

Asterix: We have'nt made fuck all from it though.

**MRR: You seem to do a lot of studio work. Would you describe yourselves as prolific songwriters?**

Asterix: Yeah, I love the studio. We've got one close to home, Bandwagon, Mansfield we know' em all well now,s o we get recording done cheap. If we had to pay full whack we wouldn't have recorded half as much as we have.

Hippy: Yeah, Asterix said he's begun writing for the eleventh or twelth album already Ha Ha. We like to stay ahead of competion. Ha Ha.

**MRR: What usually comes first, lyrics or music? Which is the most important, and in your view, what makes a good song?**

Asterix: There are all different ways of putting songs together. I mostly write the music and lyrics separately, write a tune and go and find some words that will straight off before. They are usually love songs.I get inspired quicker by them. I'm su

talking about who go on abo twats.

Hippy: A good a humable me best lyrics e save it. Think song for the melody you r

**MRR: What fi seedy w jazz, hip**

Asterix: I not just like a ha punk or music--k sounds noth f

me--but I'm ment.

Hippy: I like s have no real a I hate is dan

**MRR: What's scene? What**

Asterix: Scen metal scene shows, listen

Hippy: I woul from my own

**MRR: How often does the band get out to play live? Any plans to venture into Europe or the US?**

Asterix: As often as possible, but we've lost so much money in the past that if we don't at least get our expenses we can no longer do 'em. We'd love to play Europe or the US. We played Paris last year which was one of the best gigs we've played, but if anyone could give us a decent offer to play the US, we'd be there like a shot.

Hippy: We'd love to play in the States. I'd rather play shitty venues in warm sunny California than shitty venues in cold damp Derbyshire.

**MRR: If there was one thing in the world you could change, what would it be?**

Asterix: Yeah, the Brittish goverment and their 'sneak it through the back door' policies. The British public are becoming increasingly apathetic after15 years of Tory rule and now we no longer march or protest about anything. Anyone who's unemployed in the UK will know what I'm talking about. The changes in the benefit system coming in April and October will bring misery to millions. The goverment's failure to create jobs means the underclass get it, workfare or starve...back to Victorian values eh? Wake up, fight back!

**MRR: Anything you'd like to say?**

Hippy: Yes, remember kids, all you need is love... ut a pile of cash would be nice as well.

***Apocalypse Baby's "Shootin' From The Hip" 7" is available for $5 from Weird Records, 61 London Rd, Balderton, Newark, Notts, NG24 3AG, England. Contact the band at: 23 Monsal Drive, South Normanton, Alfreton, Derbyshire, DE55 2BG, England***

out songwriting. I hate bands
about their work, pretentious

ood melody, if you haven't got
melody or a good hook, the
s ever written aren't gonna
nk about it, when you hear any
he first time it's usually the
u remember, not the lyrics.
**first attracted you to the**
**world of punk rock? Why not**
**ip hop, or country?**
x: I listen to all sorts of music
st punk rock, but generally I
hard guitar sound, whether it be
or metal. I don't get off on pop
--keyboards and synthesised
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m not religios about the punk move-

so many different styles of music I
l allegiance to anyone. The only music
ance music
**s your overall view of the current UK**
**t are you currently listening to?**
ene, what scene? Pop scene, punk scene,
e, we're not really involved in any of them. I don't watch pop
n to the radio or go and see many bands these days so I'm not really qualified to say.
uld say the UK scene is pretty healthy at the moment, but the stuff I listen to usually is
wn record collection. I seem to be listening to the Beach Boys a lot for some reason.

ll fit, though I have written some songs
such a romantic, but I'm not too fond of

# THE BUSINESS

*What can you say about The Business that hasn't already been said? They've been carrying the street punk banner for over fifteen years and considering the recent oi explosion I figured it was about time for them to have their say. Micky Fitz— M, Steve Whale- S, Mick Fairbairn- Mick.* ***Interview by Mundo Murguia*** *with help from Dave.*

MRR: Ok. Let's begin with a bit of history. When did the Business form?

M: Unofficially '79. Officially 1980.

MRR: And the lineup that's playing now has been together for how long?

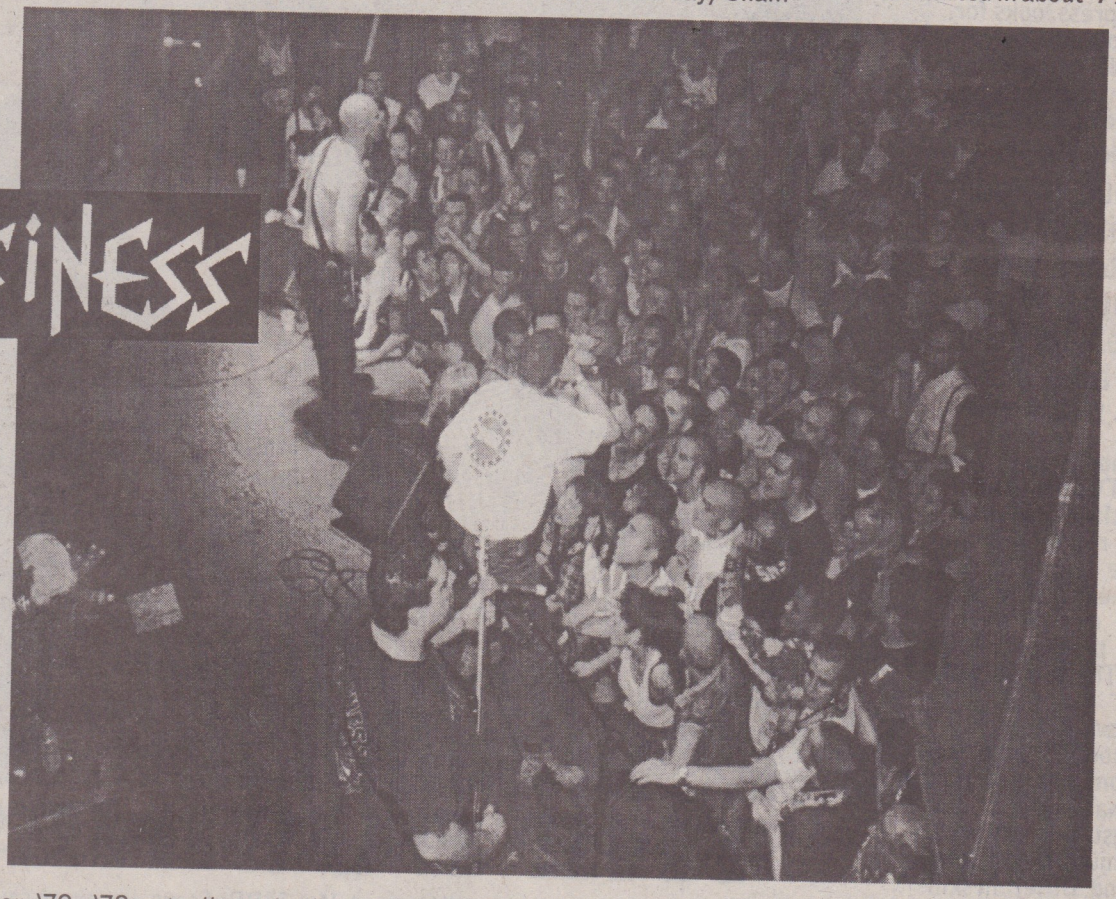
M: Mick's been with us since '84. The only change we've made since is the bass player. He was an original member of The Lurkers and he still plays in 999 as well. He's not here tonight. He's out shagging somewhere.

MRR: When was your first gig?

M: It was upstairs in a bar. We were doing covers, as most bands do when they first start, and shit like that. You know, first you get your friends to like you; then once your friends like ya, you can go to a bigger bar and then get more people to like you and

hopefully go on from there. We've never had it easy, you see.
MRR: Did you see The Pistols or The Ramones and say "Wow, we can do that"?
M: Oh yeah.
S: Basically, The Business's music then and now is just what we went through in '76 and '77. We were at gigs every single night watching all these new bands come out like The Damned, Ruts, Slaughter & The Dogs and all this every single night and we just copied little bits.
M: We were like twelve years old at the time.
S: We're just a product of what happened in the punk explosion of '76 and '77.
MRR: Would you call yourselves an oi band?
S: It's funny because whatever country we go to we get called different things.
M: We got labeled an oi band basically because I was a skinhead from day one. I've always been a big soccer fan of Westham. I remember standing on the terraces at Westham in about 1978 or '79, '78 actually and some of me mates that I knew really well started shaving their heads and wearing DM's and god knows what else. I said "skinhead's making a comeback". Then these Sham 69 badges started appearring and I'm like "Who's Sham 69?" and my friends are going "come and see 'em". 'Course I go see Sham 69 and that was it. Skinhead was back.
MRR: Was this a sort of backlash against punk?
M: Exactly. The reason skinhead came back in '79 was as you said a backlash against punk. **British punk was very middle class and it didn't take us long to suss out that it was a very college, middle class type thing and we were all working class kids and we rebelled against the punk thing by being skinheads.** It was a harder edge and the music was more street music, you know. Our music, The Business's music, is pure punk rock. It's because I've been a skinhead for many years that we got labeled oi.
S: To be fair, we were also about punk, which was me. That's why we sold twice as many records because all the punks bought our records and all the skinheads bought our records. (laughter)
MRR: That's interesting because many of the oi bands from back in the day, Sham 69, Cocksparrer; etc, didn't necessarily have skinheads in the band.
M: That's right.
MRR: Yet somehow oi became associated with skinheads.
M: Yeah. I think **the only true 100% oi band was The Four Skins.**
S: That's true.
M: Because they were a skinhead band. I love skinheads but I love punks as well. I love hardcore kids. I love anybody who wants to come listen to our music and enjoy themselves. That's what it's all about. I think The Four Skins were the only oi band but the word 'oi' should never have been used. Basically it was just a saying in London at the time. Say you was walking down the street and I went "Oi, Mundo over here" and you'd say " Oi, Mickey!".
MRR: Kind of like saying 'hey' here in America.
M: You say 'hey', we said 'oi' and we still say it. Everybody says it in England.
MRR: In the States, when someone says 'oi' people automatically think of a certain type of music, shaved heads, docs, braces, stuff like that.
S: Yeah, stereotypes. Those people don't really know what it is or understand.
M: Like I said, you shout out 'hey', we shout out 'oi'.
MRR: When did the National Front start to get involved in the skinhead scene?
M: That started in about '79. The National Front being actually a right wing party in Britain at the time. They look for people who are easy to run, easy to use, bully boys basically. The soccer grounds were perfect for that because we were fighting all the time. It was sort of like a tribal thing. You know how you got the gangs over here. Your gangs will fight everyday but like **I'm a Westham fan, Steve's Chelsea, Mick's Chelsea.** We could only fight on the day of a soccer game. During the week you're best of friends, but on Saturday the truce is off and it's one team against the other.
S: No disrespect to each other, right. (laughter)
M: That brings in the element of kids who are easily led and that's when both sides of the political spectrum moved into soccer. Umm, you always heard about the right-wing but the left was there as well, ramming it down their throats.
S: To counteract the right.
M: To give an example, I remember Willie Delouisham in South East London. There was a big march there in the late '70s. The anti-nazi leauge was marching against the National Front. The National Front had about seven thousand people marching and like two hundred thousand people

# THE BUSINESS



marched against them.
S: Yeah.
M: It's a difficult thing to explain. You'll see similar things happening in America. People, if they're really poor, are easily led one way or the other.
MRR: Was the Nazi thing that big? Were there lots of Nazis showing up at every gig?
M: No. It was a minority.
S: But when something like that rears its head it's very noticeable. It takes only a couple of assholes to do something and then it's in the press because that's what the press looks for.
M: When we toured last year we arrived in NY to meet our agency for the first time and Tim, the guy who runs the agency, said "Look, I'm really sorry, but it looks like you might have come at the wrong time, a couple of skinheads have murdered their mum and dad".
MRR: Oh yeah, yeah. I remember that story.
M: You heard about that. When we saw it on TV, I mean they weren't fuckin' skinheads. They're just redneck boneheads. They're not skinheads. They're boneheads. There's a difference. I don't know if you've seen a program in England called "The World of the Skinhead"?
MRR: No, I haven't seen it.
M: Oh it's good. A lot of the footage is from our tour last year. It didn't have The Business as such in it. Just, it was all about skins and the music was playing in the backround. Different skinhead bands or oi bands, punk, whatever. But they interviewed a guy from that fascist band No Remorse and he turned to the camera and he went "Don't call us oi. We're not oi. We're white power".
MRR: White power. Ok, so even they make a distinction.
M: Yeah. Even they don't want to be classed as having anything to do with oi because they think that oi is left wing.
MRR: That's one of the reasons behind this interview. To help clear up some of the misconceptions. Particularly since it seems like there's been an oi explosion as of late. The last two or three years even. Lots of stuff coming out of Europe, the U.S. and even Japan.
S: You should really try to see the program if you can. What we're saying at the moment, we've got a chance to put forward some of the more positive aspects of the scene and hopefully from this small seed it'll grow into something that'll be good. If we do it right in the beginning then it'll be right at the end.

# THE BUSINESS

MRR: Where would you place yourselves on the political spectrum from left to right?
M: You'll find us travelling totally down the middle. I'm working class but I detest extreme politics because extreme politics kill.
S: I think a lot of people in the U.S. don't understand what working class is to us.
M: In politics I'd say fascism and communism are very close. You've only got to look at the Second World War. Stalin's Russia. Hitler's Germany. They were so fuckin' close in what they where doing to people. To me, communism is just a different word for fascism. They're basically the same in the way they treat people.
MRR: Steve, you were saying that a lot of people don't understand what working class means...
S: Yeah. Over here in America they got a different view of working class. To me, coming from London, you come from a poor area, you got certain values. Integrity. You take pride in yourself. Things like that. I mean, it's like your own small personal politics in your life. We could sit here all night saying how we live. That's the basis for the music we put out. Sit down and read the lyrics. They're on the record for christ sake. Sit down and listen to them for yourself and make up your own mind.
M: There's working class and there's "working class". There's the people who pretend that they're working class. They come from good homes but they're not

# THE BUSINESS

prepared to work and then they call themselves working class. You gotta fight for what ya get out of this life.

MRR: What do you think of bands like Crass or Conflict? You do a Crass cover, right?

M: We've played that song every night of the tour. I'll tell you what, watch the skinheads. They go crazy. (laughter) They love it. The thing is I always make it a point. The skins know our songs but for you punks who may not know our songs, this one's for you.

Mick (the drummer, not the singer): A lot of the kids think that it's our song anyway because we recorded it.

M: All the punks know it's a Crass song but all the skins think it's a Business song. Conflict live up the road from us. We've been friends with them since day one.

S: Yeah. We started at the same time.

M: We were the only oi band that got invited to Crass's farm. We had a great time. **Steve Ignorant used to come to our shows but in disguise. (laughter)**

S: Yeah. A funny hat and sunglasses. (laughter)

M: Honestly. He loved The Business but if the skins found out... because in those days it was the anarchy vs. street rock thing. It was 'they're the crusties and we're the clean skins'.

MRR: What's your opinion of the Sex Pistols reunion?

M: Funny enough, we was just talking about that earlier. Basically, they're in it for the money. We're all gonna go 'cause you have to go.

S: Hopefully, they'll do it with a bit of style.

M: It could be a move to ship the back catalogue. Umm, I don't think the band will let themselves down. If anyone is going to let 'um down it's gonna be Johnny Rotten. He's either got to do it properly or not do it at all.

MRR: He's said ever since they broke up that he'd never do it again.

M: That's right. I mean he has made... you think about it... his books, Public Image, god knows what else that he's done. He's filthy rich. It's a bit like the Beatles. Um, 'cause **George Harrison's skid.**

**MRR: Skid?**

M: No money. Gone skid. Broke.

S: Skid row.

MRR: Oh. OK.

M: Six months ago the big news was that the Beatles were going to reform and do a tour. But then George Harrison got a settlement for a defamation of character suit in America. He got seven million pounds and suddenly the tour's cancelled.

MRR: Have you played with Cocksparrer since they've been playing again?

M: No. I mean they do their shows and we do our shows.

S: I think they've called it a day now really. They looked at America when we came back last year and said 'nah'.

**MRR: Where you guys ever officially broken up? I mean, did you play a "last gig" and say "that's it"?**

**M: No. Never.**

S: Just big gaps.

M: We had big gaps because we were told nothing's happening. None of our records sell in America. No one in America's ever heard of us.

MRR: Who was telling you this?

M: Different labels we were dealing with.

MRR: How did you hook up with Taang?

M: Well, we hooked up with Century Media for the "Keep The Faith" album through a German contact because they're based out of Germany and Santa Monica. They offered us another deal but they wanted to sign us for two albums. About the same time this was going on, I got a call from a friend of ours and he said don't do anything untill you've spoken to Taang. So I spoke with them and they sent us a very straightforward contract, which we liked, and then Curtis from Taang flew over to England and from then on he's done everything that he said he'd do. How can I complain? He said "I'll give you x amount for the album and x amount for tour support".

S: He's helped us out a lot.

M: Yeah, he really has. I mean, obviously, from a record company point of view, he's in it to make money. Otherwise he wouldn't have signed us.

S: I think he really cares about the music.

M: He also cares about us as well. He phones us every day. When we first signed we said, "Look, we're ready to fuckin' work. Put us anywhere, 365 days a year and we'll do it". We've all got families with kids but it's something that we have to do for ourselves. We're not in it for the money because the money isn't there. The only way you make money is if you're on the Rancid, Offspring, Green Day level. At this point, we just break even.

MRR: So what keeps you going?

S: It'd be great to just kick something off so you lot can enjoy what we enjoyed in London with the Rejects. The Angelic Upstarts. You know, those early days to us. Nothing can replace those memories for me. It was so exciting. If we could be a catalyst for that in America, we'd really be happy.

# GOOD

Russ: My name is Russ. I sing, Luke plays guitar, Chuck plays bass and Shawn plays drums. The band's been around ten years bu Shawn's pretty new, Chuck's been in the band for about 2 year: and Luke's been in the band since about 1990. We weren't really a serious band until about five years ago.

**MRR: One of the things I noticed when I got the CD wa: how political and forceful the lyrics are. I knew it was or Fat, therefore I had some idea of what to expect from it, but I have to admit it was more pop than I imagined. I wa: expecting more Discharge, or that strain of music...so, why does it work in Good Riddance's case?**

Russ: Well, I think that that CD is a really good first album, but you can really see a lot of our melodic influences on it. I think that when you do your first album, especially when you've been around for a long time like us, your first album tends to be the "Best of" all the songs that have been floating around for years and years. Whereas our new album coming out has the songs were written in a space in time with a solid line-up. My main influences and why I ever wanted to start a band was Bad Religion with their socio-political lyrics mixed with the melodic style; so I think it all stems from that. We're just Bad Religion rip off band!

**MRR: I'm a college educated person and I consider myself to be intelligent, but most of the time I need to pull out a dictionary to understand just what he's saying in most Bad Religion songs.**

Russ: Me too...

**MRR: Do you think that pushes people away, or brings people in?**

Russ: I don't necessarily believe either. I don't think it attracts too many people, but I think that people will buy the CD because they like the music, then they might want to understand the lyrics. I like it because it kind of forces you to enrich your vocabulary. Well, it did for me, anyways. With hardcore it's so hard because everything's been said about a million times, that if you actually have something worthwhile to say that isn't just a cliche. So my biggest challenge in writing lyrics is to try to put forth a vital message that's worthwhile..in a way that people will want to listen to it instead of the same old thing.

**MRR: Give me three songs that you are most proud of writing...**

Russ: On the first CD, there's a song Decoy, Mother Superior, and Flies First Class, too. Yeah, that's a good list. There's a lot more on the new record.I'd say I'm maturing as a songwriter by just doing it more and more.I wrote a lot of the music and the lyrics on the new album, whereas on the last album, I wrote maybe 60 or 70% of the music.

**MRR: I think in the first album, you could definitely see the musical influences, but the ideas that were put forth were from the same roots, but had much more to do with our generation of punk rock than Bad Religion. So what can we expect from the new release?**

Russ: Well, half of it is really hardcore, and half of it is complete emo-cheese.

**MRR: Hitting all spectrums?**

Russ: Yeah...We wrote some harder songs that we've always wanted to play. There are some faster, 30 second long screamers, then there's a super heavy slow, just a real gloomy sounding one, and there's some faster melodic stuff, kinda like the first CD...Maybe because I'm almost 28, and so is Chuck, the other guys are younger- 25 and 22.

**MRR: Well, what about that? What about growing older in hardcore? Does it affect how you're writing, or how you're seeing the community?**

Russ: Someone once said that if you're over 25 and you're still into punk, then you're a lifer. I'm starting to think that's true. It's a bit weird to go to shows and see our audience being much younger than I am. I start to wonder where are the people who were goin~ to shows when I was that age. Where's everyone else?, What am I doing? I guess I just have a blind idealism for what I'm doing. I think if punk didn't stir me like it does, I'd probably get out of it. But I just never stopped to question it; it's all I do.

**MRR: When you were young, what was it about punk that moved you?**

Russ: That it was honest and passionate, it was raw and it captured a... I don't want to say angst, but that's probably the best word, I suppose. Basically, I grew up in the eighties when Reagan was President and I'd go to bed each night not knowing if I was going to wake up, thinking that there was going to be a nuclear war every night.

**MRR: Yeah, I think about that element a lot. We don't live under that kind of fear anymore. It was a type of pressure cooker lifestyle, and I think it influenced us because it was all desperate.**

Russ: I look back on the time when I was 18 and I did a lot of crazy things. Punk was much more nihilistic back then with all this unfocused anger and frustration. I think as punk has progressed it has gotten more direct. Kids come up to us and say "What's with all these songs about the eighties and the Reagan Bush years? What was the deal?" and I just think, 'You'll never know!'. I'm sure that it's scarred me a lot more than I think, but it creeps through in my song writing.

**MRR: What other sort of influences did you have that**

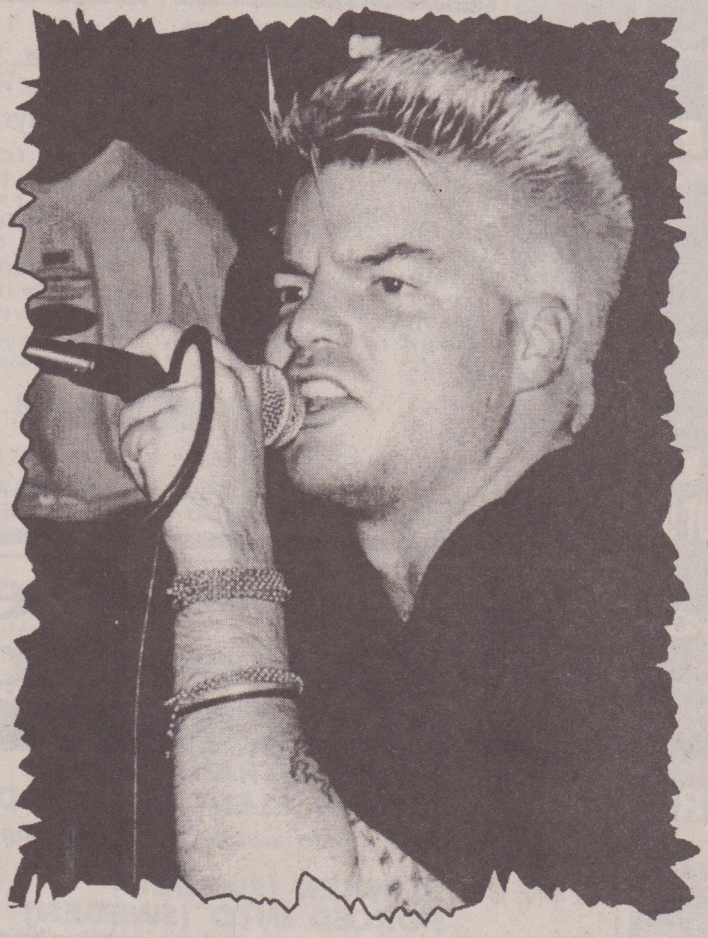
*by Sarah Zimmerman*

**have stuck to you from that period?**
Russ: Just bands where the lyrics gave you chills and made you want to smash something. And I also saw the movie DOA which documented the Sex Pistols tour and that was the first time I really saw a live punk band. And the Sex Pistols had this energy about them; they hated each other and they hated each other which made for a great live show.

**MRR: Is that something Good Riddance is going for?**
Russ: No, well, actually, it's funny because when we first started this band we only did Sex Pistols covers because it was the only thing I liked. But that was a long time ago.

**MRR: What an evolution. What took you so long to record the record?**
Russ: I think it's because the town we live in is a small town, it's a beach town and everybody there is really laid back. I was friends with this band and they asked me if I wanted to sing and I said, "I'll sing, but you have to play Sex Pistol's songs". They started playing it and they liked it...

**MRR: So you converted them all!**
Russ: I started noticing that I really liked it, but at the same time I started listening to some punk that was really politically motivating me to see it as a medium of communication, and a viable toot to express myself. So I got more and more into it and wanted to do it and the people I was with wanted to play birthday parties and hang out, not practice a lot, not tour. So it basically meant finding the right people. We'd get someone to play with us a while until either they'd quit, or we'd kick them out. Chuck, our bass player, is from Los Angeles and his girlfriend went to college in Santa Cruz and so that's how we found him. Our drummer found out our old drummer quit (he's from Santa Barbara), and he pretty much stalked us all year saying, "I'll try out, I'll try out!". And since everyone who plays drums in Santa Cruz has already played in my band, ~ve had to get someone from Santa Barbara. I always had a feeling that someday it would all just work out, as long as I just kept trying.



**MRR: What are your plans for the future?**
Russ: I just feel as though it's almost my job to keep good punk music available to younger kids because it was offered to me when I was a kid. I know how awful it all was until I got into punk. I hated everyone; I was angry and I didn't know why. It was the first thing I really experienced that I cared about. And I want to make sure that experience is available for younger people It's more or less up to the bands around today to keep it real and not let it turn into some big corporate thing.

**MRR: But don't you think that the kids have to come with the kind of angst and the kind of thinking that we did when we first came to shows?**
Russ: But think about how much different the world is right now. If you were growing up in suburban America right now, you'll always have the angst because of it being that time of your life, but they don't have the Cold War and for me, and maybe for you too, that was just...well, there's just nothing like that now. And you won't get beat up at school for wearing a Bad Religion T-shirt anymore. Now all the guys who were beating you up are wearing the Bad Religion shirts! You used to have to go against the grain to be a punk, go to really weird record shops to find the music you liked, do a lot of mailorder stuff, and go to all these out of the way shitty shows...

**MRR: But don't you think that's what has kept us in it for so long? The fact that it was this gem, you know? It was hard to find, hard to get a hold of...but once you did- it was so worth it!**
Russ: Yeah, an analogy I use is that maybe there's a restaurant that you know of that's really, really good, but a lot of people don't know about it. It's a hole in the wall, out of the way place. You love it because it's great and no one really goes there. Then all of a sudden people start finding out about it, and it starts to expand. It sucks, but at the same time I know that's it's not just my own thing, and I can't just horde it. It's just going to go through it's growing phase, I guess. I think that a lot of the people who are into it now just because of MTV will be out of it in about two years once MTV stops playing it. And I don't pretend to know how to pick them out- who is real and who isn't... I just try to let them take what they want from it.

**MRR: Someone just walked in with a Germs T-shirt on. There was a time when this would happen and you knew you had something profoundly in common with this person. I wonder what will bring that link back.**
Russ: I think the history that MTV and Rolling Stone and any media that has to do with music, they pick something up and claim they discovered it, they try to tell you about it, they make up the history of it and try to exploit it and steal anything that was ever good from it! Punk is something that I don't think will ever die out. There were to many people doing it before that it's going to keep going!

**MRR: You said something interesting about the history; maybe it's better if we don't try to make up a history and assign time frames in some kind of chronological order. Maybe we're forcing it into something that defeats it.**
Russ: Yeah, but I think the people who really care about punk don't get caught up in that. I can remember reading an issue of Spin and they had a thing called the punk timetable, about four years ago: Punk began and then punk died in '81. This is the same magazine that, two years later were claiming it to be the "Year Punk Broke". So if you've been around the scene for a long time, you just have to laugh at that. Rolling Stone, Spin and all those, they have no clue, they never have. In a year or so they'll stop covering it when it stops working for them and it'll go back underground. Maybe we'll sell less records, maybe there will be less kids at our shows, but maybe that's better- I'd rather have it that way.

**MRR: What do you do with your time when you're not on tour?**
Russ: Well, we had to quit our jobs. I didn't want to quit- I worked at an espresso bar and I liked it but I was gone so much they just couldn't keep me. So, when we're home we just wnte music, surf, skateboard, play ice hockey in San Jose. (I chase around this girl I want to marry but who doesn't want to get married yet...)

**MRR: So what do you want to tell the Japanese readers? Will you play Japan soon?**
Russ: Yeah, we're trying to go there this winter, we want to really bad, we just got messed up last time. So, hopefully the people of Japan will see us soon.

**MRR: Any info as to when the record will be coming out?**
Russ: June 18th in the States, I don't know when in Japan. 18 songs with 2 covers of the Kink's "Come Dancing" and Government Issue... So everyone should buy it, and if you don't like it, it makes a good coaster!

**MRR: Last words?**
Russ: Go vegan!

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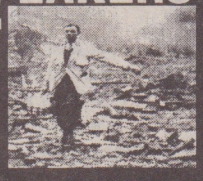

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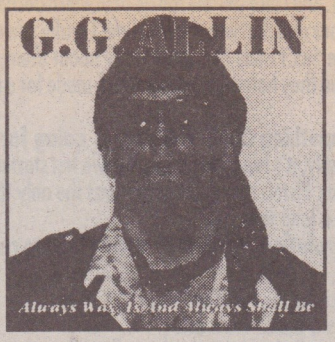


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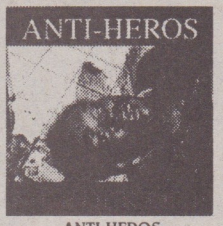

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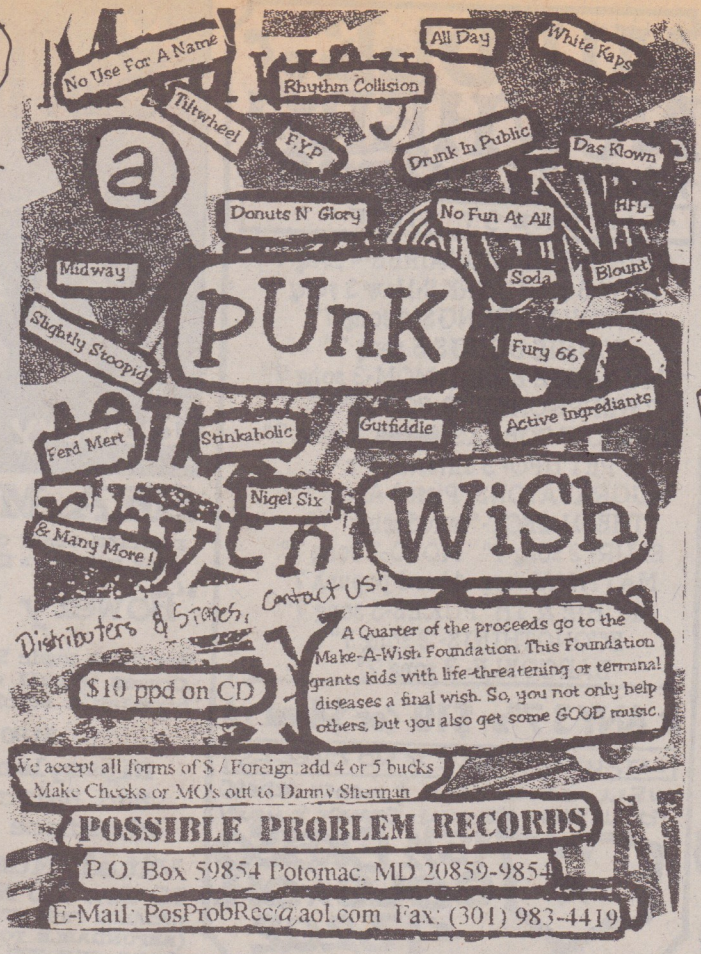
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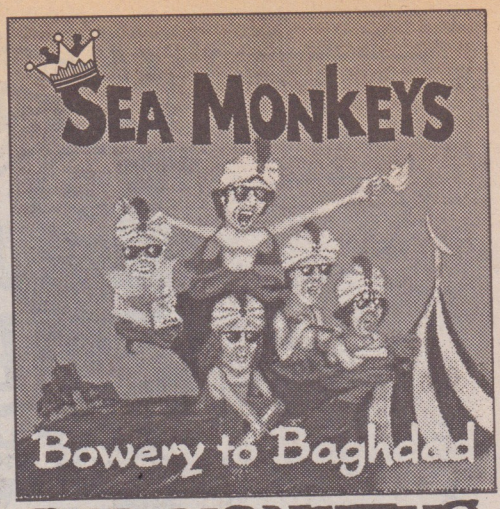


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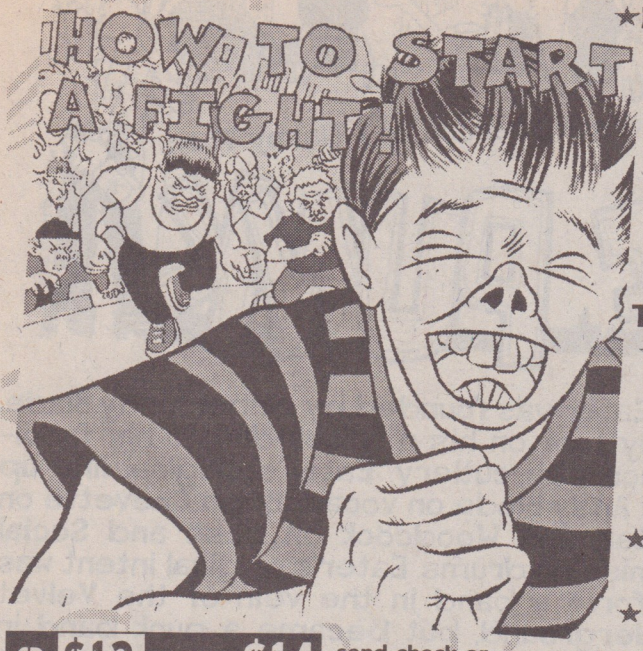


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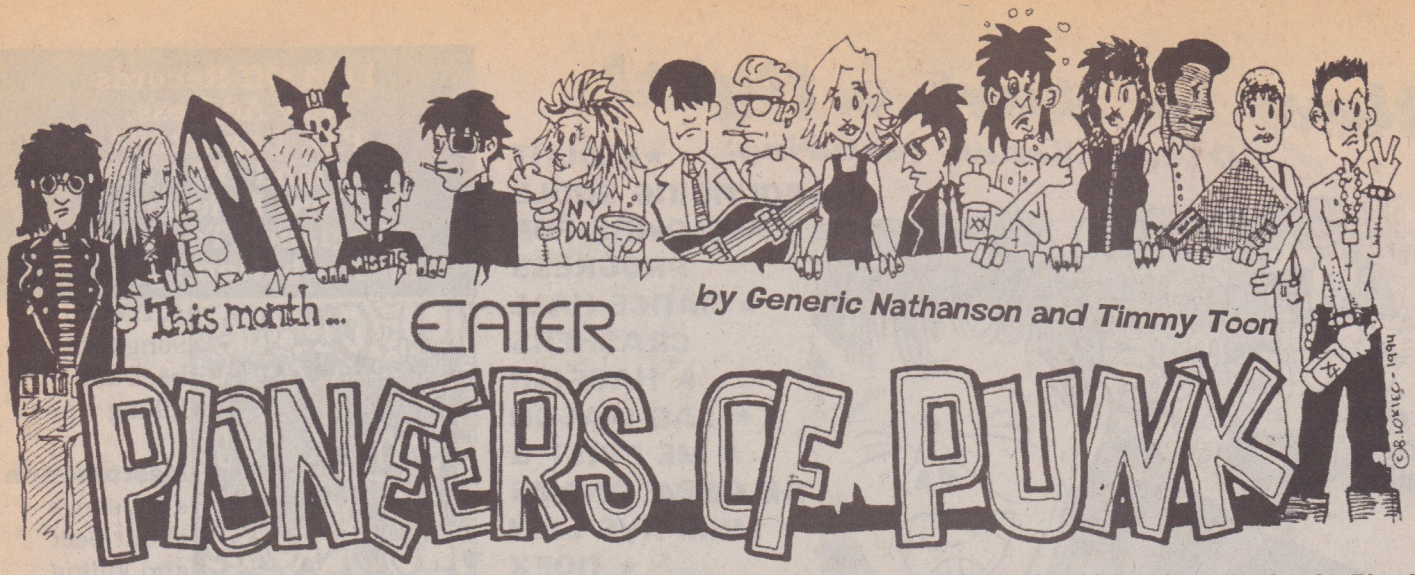


This month... EATER

by Generic Nathanson and Timmy Toon

# PIONEERS OF PUNK

What a time to be a teenager, England, late 1976, the British punk rock phenomena still in it's infancy. Fantastic people hanging all around, Sid, Siouxie, Malcolm, Vivienne Westwood, Rat, the Captain and many, many others. Bands are being formed all around London, with the Sex Pistols being the forerunners. Everything was in a wonder state, punk was not yet defined, there were not all these sectors sub-groups, labels and classification that threaten punk today. All was new and all were welcomed. There was a renaissance of energy and emotion. England's glum economic and social state only had one answer....PUNK!!!! Punk was young, loud and snotty, a perfect vehicle for angry, frustrated kids to vent and have a good deal of fun along the way. Sex Pistols paved the way, they proved that you could pick up some instruments, have some ideas and do things yourself!!

Caught up in the middle of all this was a young band from Finchley, called Eater. Eater was founded by singer, Andy Blade, Andy took on his moniker due to his fascination with cutlery. Eater's original line up was Andy Blade on vocals, Brian Chevette on guitar, Ian Woodcock on bass and Social Demise on drums. Eater's original intent was to form a band in the vein of the Velvet Underground, but became a punk band in about five minutes. Eater's average age was fifteen, making them the youngest punk band in England and somewhat of a novelty. Eater formed in the latter half of 1976, right along many of the greats of this fantastic time. Meanwhile Rat Scabies from the Damned, befriended a fourteen year old drummer named Robert Bullen. Scabies became a mentor to Bullen, who was renamed Dee Generate. Social Demise kept finding it difficult to take the time off from school to play in Eater, so Scabie's protege, Dee Generate, would take over on drums in September of 1976.

Eater quickly became one of London's biggest attractions. Not only were they the youngest punk band, they were a good punk

band. Their live sets were made up of originals and several covers including a version of Alice Cooper's "Eighteen", in which Eater naturally done as "Fifteen". Things were gong well for Eater. Dee Generate, was amazed that he was getting to do the things he liked, and got praised for it! At the end of 1976, after the Sex Pistol's, notorious appearance on the Bill Grundy show, England's authorities were coming down hard on punk. Eater felt the backlash of this at a show at the Hope and Anchor, when Police interrupted the show to check Eater's identification. Police had heard a rumor that someone in Eater, was under the age of fourteen (the legal age to perform in a club in England).Everyone in Eater was at least the age of fourteen despite the interruption.

Starting out 1977 Eater played some double-billed shows with the Damned. Although the Damned went on first, they made it clear that they were not "opening" for some "kid" band. The shows went well and both bands were well receipted. Dave Goodman, who also produced the Sex Pistols, signed Eater to a three year contract on his record label called The Label. Eater's first single was "Outside View" b/w "You". Several singles followed right after. Eater was not only the youngest band, they also were among the most active. As one might anticipate, four teenage, snotty kids, could not get along in the same band for too long. So on June 6, 1977, Dee Generate announced that he was leaving Eater. Of course he used "musical differences" as his reason. Dee Generate was replaced with sixteen year old Phil Rowland. The next few months kept Eater recording and touring. On October 11, 1977 Eater released their first full length album it was simply titled "Eater" and had a picture of a giant ant on the cover ( ant eater). The album included their most popular originals and their favorite covers. To follow Dee Generate's lead, in November of 1978 Brian Chevette leaves Eater. He is replaced by Gary Steadman. Ultimately on January 16 1979, Eater breaks up.

True to the spirit that inspires punk rock, Eater formed, did what they wanted to do, and disbanded when all the fun was consumed. It would have been great to see Eater play back in 1976, but I"m glad that they broke up instead of becoming a shadow of a band that they once were. Eater's original records and singles are hard to find and usually costly when you do find them. Luckily Cargo Records released "All of Eater" in 1995 on CD and can still be ordered. Pick it up! Eater is also in the video "Punk Rock Movie", check it out.

Discography

singles

"You" b/w Outside View" (The Label,1977)

"Thinking of the USA" (The Label, 1977)

albums

"Eater" (The Label, 1977)

"The History of Eater Vol 1 1977-1978"" (The Delorean Record Company)

"All of Eater" (Cargo Records,1995)

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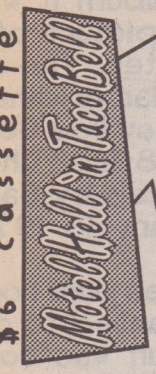

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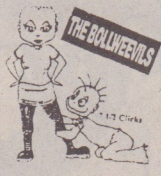

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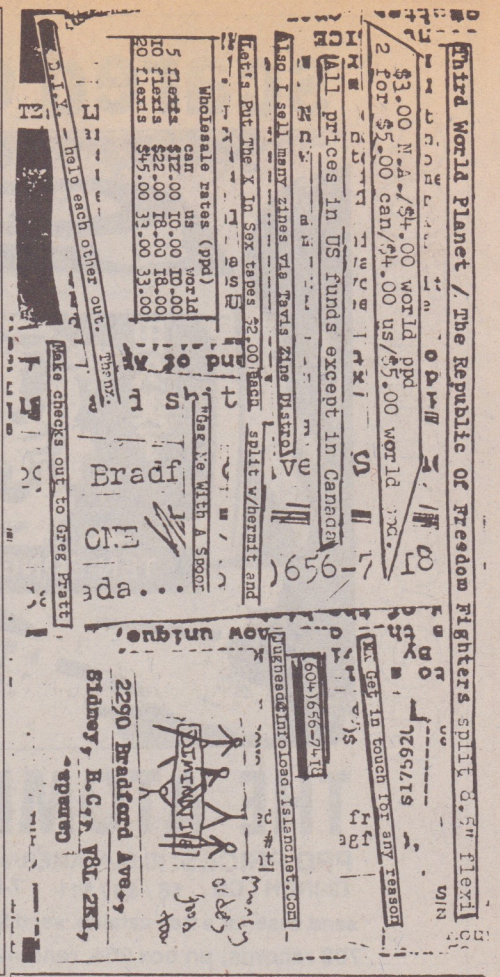


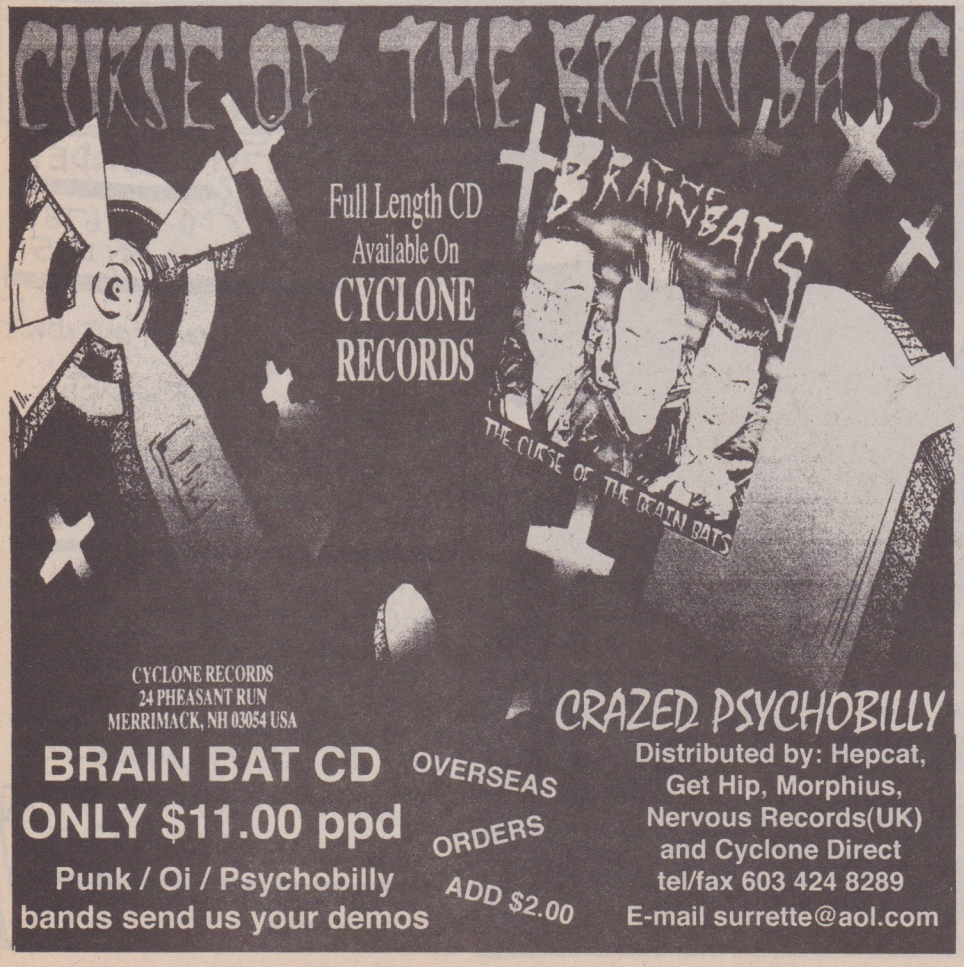


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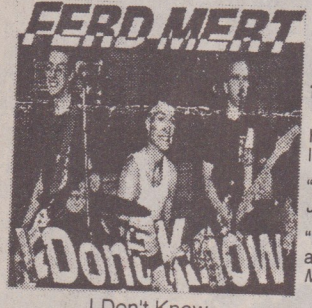

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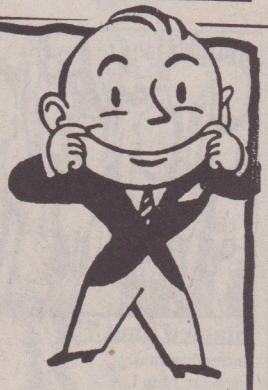

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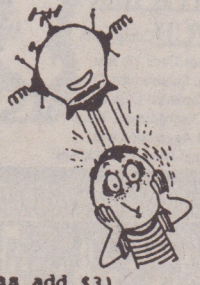

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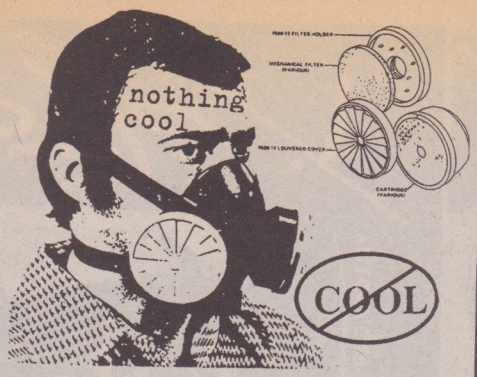


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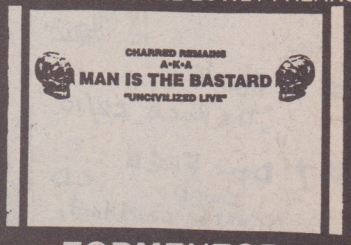


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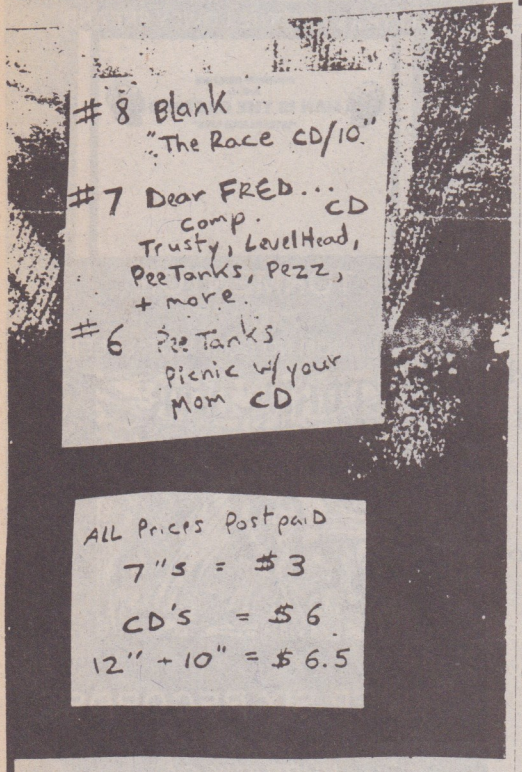

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# RU$$IA

Hi everyone! Recently I made a trip to Russia to check out the scene there that I left in Moscow when I played bass-guitar for my ex-band **NAIVE**. My old buddy C.Razy (still singing for the band) and another crazy no-goodnik, Andre, started a label called **S.O.S Music** that deals with nothing but what might be qualified as "punk rock in Russia". They organize shows and they've been active in putting out tape-only releases of indie-music for two years as well as supporting anarchy- oriented collectives of people, bands, etc. Look for an interview with them here soon.

Out of all the crap that I got to see in numerous clubs for free because of my privileged position (I was able to get to most of the shows for free), there are two bands that I really liked live: Distemper and The Four Cockroaches, who are closely affiliated with S.O.S. Music (address farther down).

**DISTEMPER**. They play good melodic hard-core (NoFX, Voodoo Glow Skulls, Epitaph kind of sound). The beginnings of their boiling activity started out in 1989 when the three hooligans from an industrial Moscow region took guitars into their hands. Their two tape-releases *Oidudu* '(`93) and *City* (`95) featuring songs like "Rednecks", "Heavy Metal Rock Scout" and "Me and Bai" were instant hits. One of the band members works in a happening tattoo place that you might wanna go to for a present from Russia. Look out in the upcoming editions of MRR for their interview.

Another band that I've made an interview with for MRR is called **THE FOUR COCKROACHES** - a pop-punk outfit from Moscow, cronies and long-time fans of **NAIVE**. Their early stuff sounds like the Sex Pistols, but their latest release sounds like the Ramones. So, I guess they've got the best of the two worlds. You should check out their tape "Best Before". The lyrics are in English on that one.

Speaking of lyrics and the language that most Russian bands use these days...

I have a whole lingustic theory to tell you... A total shift from English to Russian has happened within the Russian music scene recently, which at some point, to my thinking, reflects the nationalization of Russia's culture and it's politics (domestic and international). I was so tripped out by the abundance of skinheads on the streets, that in some sense it seemed to me that Russia is following America's path circa 1982 with it's violent hard-core scene, anti-sovietism and extreme popularization of racist skinhead movement (along with the Krishna shit too!). The popularity of Gennady Zyuganov (leader of the Communist Party of the Russian Federation) poses a painful question: how is it possible in five years for the democratic process in Russia to discredit itself so thoroughly that millions of people are now ready to welcome a new dictatorship no matter whether it is under red or brown color? In the beginning of perestroika and the democratic revolution of 1991 the country was characterized on the whole by the aspiration of it's population to western "human rights" in return for which Russians were ready to sacrifice the "rights" guaranteed by the Soviet system, such as guaranteed employment, free education and free medical care. But despite this background the reformers have acted as if the building of capitalism in Russia supersedes the requirements of morality. This process, characterized by manipulation, intimidation and theft created a vacuum of moral and emotions- a vacuum of "faith", which was almost instantaneously filled by the most primitive form of human stupidity: nazism.

I got a chance to interview one of the leaders of Moscow skinheads - Cadet. We met in a Moscow subway then got out onto the street and went into the park by the Kremlin walls. When I first met him a couple of nights before at a punk show he had a full-on skinhead look complete with the suspenders and white shoe laces, but this time Cadet was wearing a modest overcoat and plain shoes. On our way to the park he helped a granny across the street and took me to gaze at a communist rally - a group of screaming people by the Karl Marx monument heavily guarded by a chain of cops.

During the 1.5 hour interview I learned that Moscow skins started organizing in 1994-95. The majority of them live in Moscow, St. Petersberg and Kazan. Most of them are ex-punkers, who got tired of an unproductive way of life and general depression in the crusty punk scene and who longed for some other

creative underground outlet. Sasha Cadet and his mate Mikhail Makhov are publishers of ***Pod Nol'*** ("Down to the Root" or "Bald"-in Russian slang) - a skinhead fanzine, which is trying to bring under one roof skins from all walks of life.

Cadet sees that "roof" in swastika. "But we do not want to be portrayed as street hooligans who sympathize with the ideas of German national-socialism- we are responsible Russian citizens," he says. "Stalin beat Hitler. Stalin was Russian and this means that Russians are better than Germans which brings us to an axiom that communism is better than fascism,"- he told me. After that confusing phrase I turned down my original idea to make an interview for MRR with this guy. But despite the fact that I was talking to a racist, Cadet gave me an interesting insight into skinheads' activities in Moscow. There are about 200 of them in the capital, more in St. Petersburg which has a reputation of a more conservative city and Kazan (a Russian town notorious for it's violence).

"Some skins have close affiliations to RNU" (Russian Nationalist Unity-a fascist party led by Alexander Barkashov), said Cadet, "but recently we've tried not to get involved with parties after two of my colleagues were sent to jail and others were prosecuted by the FSK" (ex-KGB).

Moscow skins, I was informed, like to think of themselves as "corps men of the streets" who care for the "sanitation of their nation and its health" and who "practice their martial arts skills on rappers and street scum". He also told me that currently he is working on a skinhead show scheduled for the 5th of April (The Day of the Nation-a date when the Russians {Slavs} beat the Teutons centuries ago) with bands whose names speak for themselves: "White Power" from Kiev, "Dead Head" or "SS" from St. Petersberg and "Russian Ghetto" from Moscow, but Cadet's favorites are locals: The Four Cockroaches and The Idiots. The majority of Moscow's skins are comprised of fans of the soccer team "Spartak", who hate and battle fans of the "Tse-Es-Ka" soccer team. They also have fights with crusty punks, sometimes beating them for their "bad behavior on the street".

Throughout Cadet's rhetoric he attacked blacks "for their attitude and not knowing how to behave in white society." Jews "for being rich, owning IMF and being responsible for Russia's economic problems." Hippies, punks and junkies "for begging money on the Arbat street in downtown Moscow, instead of getting jobs" and finally, communists for "general annoyances", whose life savings in most cases throughout Russia were wiped by hyper inflation in a matter of weeks and who often, amongst the elderly, do not even have enough money for their own funerals which drives them to sell communist papers in the Moscow subway which Cadet and his friends raid as "moral police" and get into clashes with them.

In Russia, suspicion, mistrust and hatred towards foreigners, foreign countries and everything foreign is widespread and is not only attributed to skinheads. Great Russian chauvinism has deep historical roots. In the political struggle which is unfolding presently before Russians, politicians (like ultranationalist Zhirinovsky, openly fascistic Barkashov and communist Zyuganov) do not need to nurture and excite smoldering nationalistic feelings. On the contrary, they can exploit a ready-made, mature xenophobia (like in the case of Cadet and the majority of skinheads), and direct it against their opponents. The country has ideologically "fascistized" a great deal since the beginning of the second coup (1993). According to *Russkaya Gazeta* newspaper, this sentiment has seized from 60 to 75 percent of the population. A cry of reason and intelligent thought is scarce even amongst the most progressive part of the society--Russian punk bands. Naive's anti-nazi stance in their song "Fuck the Fascist Control" can serve as one of the very few examples of indignity while the rest of the scene is being rather apolitical and indifferent.

Right after the perestroika it became widespread to write English lyrics, now it's becoming more and more of a trend to *not* sing in English these days. The society is curling up into its own cultural coil. The West--the United States above all (perceived in Russia much as Latin did for the Roman Empire, meaning representing a dying culture) has lost a great deal in the eyes of simple people by supporting rapid privatization at any price and sacrificing moral values to the monetarist obsession of the government officials and mafia crooks. Russia's growing dependence on the developed countries of the West has created fertile soil for patriotic movements (skinheads being one of them), making it seem at a time of governmental disintegration and moral degradation, that only the past--with its great achievements of the Russian culture and images of military and civic duty--can provide moral support. So-called "democratic" reformists started throwing doubt on the values simple people held sacred, such as the meaning of the Soviet victory over fascist Germany, they forced upon the country the external attributes of the Western political system--a multi-party system, a parliament, free elections, a president, etc., only to

cover for a regime which is not democratic but dictatorial or authoritarian in reality...

OK, so much for the political rhetoric... A lot of skinheads hang out at shows of Muscovites **THE FOUR COCKROACHES**, **DISTEMPER**, **P.Z.O.**, **CHICOTILLO BULLS**, **CROCODILE TX**. If you feel like saying hi to a Russkie-skinhead (or bomb the place) write: Russia, Moscow, Ul. Marshala Tukhachevskogo, d.40, korp. 2, kv. 8.

Musically, the Moscow scene is swarming with punk-rap-metal bands that sound a lot like late Henry Rollins, Rage Against The Machine, etc. Some of the most prominent names are **IFK**, **ZDOB AND ZDUB** (from Moldova), **EPILEPSY BOUT**, **SHVAKH**, **THE CONSOLE**.

There are a couple of pleasurable exeptions, though... **APPLE CORE** is one of them. This band comes from a hip region of Moscow-Davydkovo, which local Russians call "the rock city" (you have to take into account that there are 15 million people living in Moscow!). You can trace definite influences of grunge in their melodic punk. Cool vocalist, catchy melodies. APPLE CORE toured in Europe for some time in 1995. Check out their album, *Apple Pie Made From Apple Cores*. **P.Z.O.** is another disciple of grunge/garage music. Formed in 1994, they went through a number of line-up changes and never recorded. "Johnny Is a Super Criminal" is the only song that they recorded for the S.O.S. punk compilation tape called *Sick Society-Sick Individuals*. (Contact S.O.S. at 113149, Russia, Moscow, ul.Sivashskaya 6-2-48 if you want the tape).

**MAD DOG** is a band that is following the Epitaph formula of punk rock with a mix of glam thrown into it. Good musicianship is definitely present in their "compositions". A few other names worth mentioning to my "Ramones-maniac" taste **RY JAM** from Magadan of Russia known for a - an all-female hard-core band from Moscow infamous for violence at its shows; **NAD VSEI ISPANIEI BEZOBLACHNOE NEBO** - a punk version of Faster Pussycat; **CHIMERA** from St. Petersburg who have built a steady following in Europe; and the all-star line-ups of **TEQUILAAJAZZZ** that sounds like No Means No to me (the band is comprised of members from the now-defunct Leningrad punk outfit **THE OBJECT OF MOCKERY**, and **IGOR AND HIS BOMB THROWERS**. The latter group is a side project of Igor Nikonov, the guitarist from **VA-BANK**.

The club scene (where you can see most of the above mentioned bands) is changing from day to day so much that it's almost impossible to

Despite this situation, the government is unable to stop organized crime. Contract killings are reported every day (around 15 to 20 people get killed in Moscow on a weekly basis), but instead of fighting real crime, police in camouflaged uniforms with AK-47's search dark-skinned minorities in the fear of that they could be Chechens. More than once I caught myself thinking "Wow! I'm not being arrested because I have white skin!!" when I was walking down a Moscow street and saw that happen...

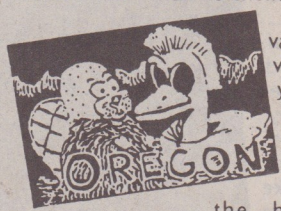
The creation of market economy is very difficult for Russians because of the deep roots of communism in the Russian way and mentality, as it is just as difficult for the Westerners to understand the grounds for Russian nationalism. The iron curtain had two sides, after all! But the hypocrisy of Russian democracy is not only in the fact that national-patriots are leading in most opinion polls, but also because "democrats" are openly saying that no matter who emerges victorious in the elections, they have no intention of giving up power!

Bedtime for democracy, Mr. Yeltsin! Hail to the New Tzar!!! Max Kotchetkov

keep track of what clubs are still open and closed, mostly because of racketeering, which grew up with capitalism in Russia and is now its inseparable twin. But still here are some cool hang-outs for a travelling punk: **Fort-Ross** (Solnechnogorsky proezd, 4)- which is not really a club, but an old Soviet style "House of Culture"; **R-club** (ul.Talalikhina, 28) a typical club for rockers and bikers. This place has the cheapest beer, so there's lots of drunken people; **Perekop** (Kalanchevskaya, 33, Perekop movie theatre) is the punkest place I've been to in Moscow throughout my 3-month stay. Very recommended!; and **NC-22**, a punk club which is made out of a huge flat and is located right near the central police station on St. Petrovka, 38. If you are visiting Russia for a longer time, you might also want to check out the club **Tabula Rasa** (Berezhkovskaya nab. 28) and **Woodstock-Mkhat** on Kamergersky Per. Street. There are also dance-clubs full of rednecks which, unlike many other discos in the world, enthusiastically popularize drugs. There is one place that even puts out its own magazine, which glamorizes the use of cocaine, ecstasy and LSD.

It is extremely hard to keep a music club running in Moscow. When the first private businesses were legalized under Gorbachev, it was against the law in the Soviet Union to have private guards. Since all state property was protected by the government, a situation arose in which the first businessmen had no legal defense. Gangs of criminals (often biker gangs) immediately stepped into the breach to offer protection (principally from themselves) for a price. One of the first and probably most famous rock-clubs ever to spring from the fertile Moscow land in the beginning of Yeltsin's rule was called Sexton-FO.Z.D. It was mercilessly burnt down to the ground by the mob.

In the first stage, Russian criminals devoted themselves to shaking down street vendors but with the accumulation of unheard of sums of money which, of course, had to be laundered - they became partners in larger enterprises and began to take over the banks. The result was that Russians now live in a new kind of fear. It is now virtually impossible to run a business without either paying protection money to or cooperating with organized crime. At the same time, criminals have access to bank data and will demand a share of the proceeds from anyone receiving a bank transfer large enough (usually, more than $10,000) to attract their attention.




Cretins from Corvallis! "Where is Corvallis???", I'm sure you're wondering ... Well, it's that good-sized college town where Oregon State University and the headquarters of Hewlett-Packard are located, rght off of Interstate 5 between mega-metropolises Eugene and Portland in Oregon. Touring punk bands frequently skip over this budding punktown for lack of contacts, mainly (and also a guarantee of a place to play, usually ... ) and I hope with this scene report I can alter that oversight a bit as well as shed some attention on some really great bands.

We only have a handful of "punk" bands in Corvallis that really put any recorded stuff out.

# Scene reports

These groups are amazing, every one of 'em.

First off, **ABSOLUTE ZERO**. This 3-piece, tnidtempo punk/HC band recently completed a 3 week tour of the U.S. and singer/guitarist Brian moved back up to his hometown of Portland after they finished. They'll try as hard as they can to remain a unit, however, and this is great news because their recordings and live sets are quite the adrenaline rush. They did an amazing 9-song tape that they released about a year ago but I'm not sure it's available anymore... write 'em and maybe they could make a dub fbr ya. Their tune on Allied's "Attack of the Indie Snatchers" compilation is one of their more political and faster songs and they just recently released a 4-song 7" on Allied Recordings in conjunction with their tour. It's great, as usual! And prior to that record was an excellent split 7" with the crushing HC band, Gunpro. (You can write them at Gunpro's address)

**GUNPRO**, as I just said, play crushing HC that sounds at times like a hybrid of Bom Against and Man Is The Bastard, but they're really original despite the obvious influences. Their lyrics are intelligent and pissed. Their brutal 5-song tape is available fbr $3 from the band and another one with 5 songs is about to be released as of this writing. Yipee! Support these guys; they're hella nice (actually everyone in these bands are!). (239 NW 8th, apt. 44, Corvallis, OR 97330)

Next up are the quirky sotmds of a Devo/Jesus Lizard-type band named **MOON PATROL**. Super-tight and danceable songs exude from the instruments of this extremely talented bunch of fellas ... and the singer is quite the dancer, too (especially on their cool rovers of "Girl U Want" and "Dancin'With Myself'). Amazing stuff. Their 3-song tape is sold-out. I believe, but a new one, this time with 5 songs, should be out soon. Yay! (Moon Patrol: PO Box 352, Corvallis, OR 97339)

A punk/pop band called **VICEROY** has been around for about a year and I still haven't actually heard them but I have heard good things about them. This group features members of both genders and they'll hopeftilly get something out fairly soon. The loss of a bassist (or maybe it was a guitarist, I'm not sure) may slow that whole process down for a little while, though ... (2040 NW Garfield, Corvallis, OR 97330)

Ahhhhh!!! Where is that noise and primal screaming coming from??? Why, from the intense "power-violence" quartet **BOREHOLE**, of course! Featuring members of Gunpro and Absolute Zero, Borehole's live set is quite a headache (but in a really good way). Brutal stuff (and it's really cool when all 4 of the guys scream at the same time!). Awesome 4-song tape available for $3 (239 NW 8th №4, Corvallis, OR 97330).

Another HC/power violence band (along with a spnnklmg of grind a la Masskontroll) along the lines of Spazz in both sound and wide range of humorous lyrics is **ASSSPASM**. All the kids are around 16 years old and any band nane that can be spelled with the hidden message "666" ("A666PASM") is cool in my book. 15-song tape out by the time you read this. (830 Elizabeth Dr, Corvallis, OR 97330)

The last band that I'll mention is a really rad 3-piece punk band comprised of two gals and a guy called **THE SCHRITS**. I really dont know much about them but what I've heard from the one set that I've seen them play, they're punk rock with a pop/Bikini Kill edge especially in the vocals ... and this isn't necessarily a bad thing either. Good songs and I'm sure (and I hope) they'll have something out soon. Write thein at the Moon Patrol address, okay?

As far a labels go, we have the infamous **Mutant Pop** which is run by the equally infhmous T. Chandler. While I don't generally listen to much pop-punk, Tim occasionally puts out a record that I like (especially that **ROUND NINE** 7" [Corvallis ska-punk group that rerently disbanded, much to my dismay; buy the record, it rocks!]). He also runs the distro **1000 FIowers**. Write him for a catalog of "cool punk stuff" @ 5010 NW Shasta Corvaflis, OR 97330.

The one other label is called **Resin 67** and is handled by Gunpro and Borehole bassist Brady Greig. He also has recording stuff and so he tapes most of the music bands mentioned in this report have released. He is rad. You can reach him at Gmpro and Borehole's address.

We don't really have any venues, no cheap ones that the punks ever use (because the punks don't have a lot of spare money) so shows are usually put on in people's houses. Recently, a couple of my friends put a big scene show at the local fairgrounds and were successful in terms of crowd size and financial benefit. There was a large turnout and everyone had lots of fim. If touring bands ewr need a place to play and crash for the night, got in touch with Selena @ 1244 NW 15th, Corvallis, OR 97330. Must send them demo tapes along with inquiry!

Callan does a hilariously strange and cool punk zine called ***Frog God*** and within each 40-page issue are tons of humorous record reviews and fimny stories by Callan, ainong others (Peter Swanson is hilarious!). Very abstract zine. (222 NE Plymouth Circle, Corvallis, OR 97330).

**Big Nog** is a (formerly singer/guitarist of Round Nine; write to him on information on that band). It's usually fall of humomus tidbitz that usually incite insane giggles from a reader. Awriglit. Write them @ 2040 NW Garfield, Corvanis, OR 97330.

***Metal Sucks!*** is a "punk" zine done by me and boy does it suck. Generally runs 8 pages with about three mail interviews with bands I like. A couple of reviews of obscure punk stuff. Right now I'm about ready to put №8 out ... interviews with Gunpro, Moon Patrol, and Borehole. Whoop de doo (nearly everyone in Corvallis hates my zine-PUNK ROCK!!!). Please write me at 1561 NW Monroe Ave, Corvallis, OR 97330. Thanks.

Two cool stores: **Happy Trails** (conunonly referred to as "Hippy Trails" ha ha) carries a good selection of new and used punk and a lot of good local music ... and the staff is really nice and knowledgeable, too!

**Andre's Music** seems to be the hangout spot for all the HC kids (as opposed to a hangout for the skater lads, who all hang out at the nearby Riverfront Park and skate... "If the kids...were united..... ) and has lotsa cool 7"ers and CDs as well as a large selection of local and national fanzines and magazines ... and Andre is awesoine- Both of these stores are located on 1st Street in Corvallis and both carry MRR.

At the time of this writing, I am unsure of the address of the University's radio stationon, **KBVR**. I know that they play abnost everything they receive (unless it's sexist, homophobic or racist ... or if it's on cassette,) so if any bands wanna send stuff to them, write me first and I'll get the address for ya.

So that's about all about the Corvallis scene as far as how it's going in late June of 1996 ... sorry about the lack of photos... My "name" is Dztn and I sing in a SXE band. The band goal is to record and play a show. Attainable, right? Anyway, I don't even live in Corvallis, but I love its punk music! I realize I use way too many parentheses (it's a bad habit). I also had this band goin' called C.I.D., the name being taken from the rad UK Subs song (I don't actually know what that song title stands for; we just called ourselves "Chosen In Desperation", whatever that means ... ). Before we broke up, we made some lo-fi recordings and if anyone's interested m some lo-fi purik sounding like an inferior Minor Threat crossed with early Descendents, sorta, then drop me a line at Dustin Herron from Philomath/Corvallis, Oregon Alsea Hwy. Philomath, OR 97370. If you send return postage (three stamps), I'll record the five songs we had along with a sampler of the local bands mentioned in this report. c'mon, what could you possibly have to lose (besides three stamps which is only less than a buck, total!) ??? Please write to the bands, zines and labels that I have mentioned (especially the zines!!!) and please visit Corvallis because it's hella cool. Thanks!

## NEW MEXICO

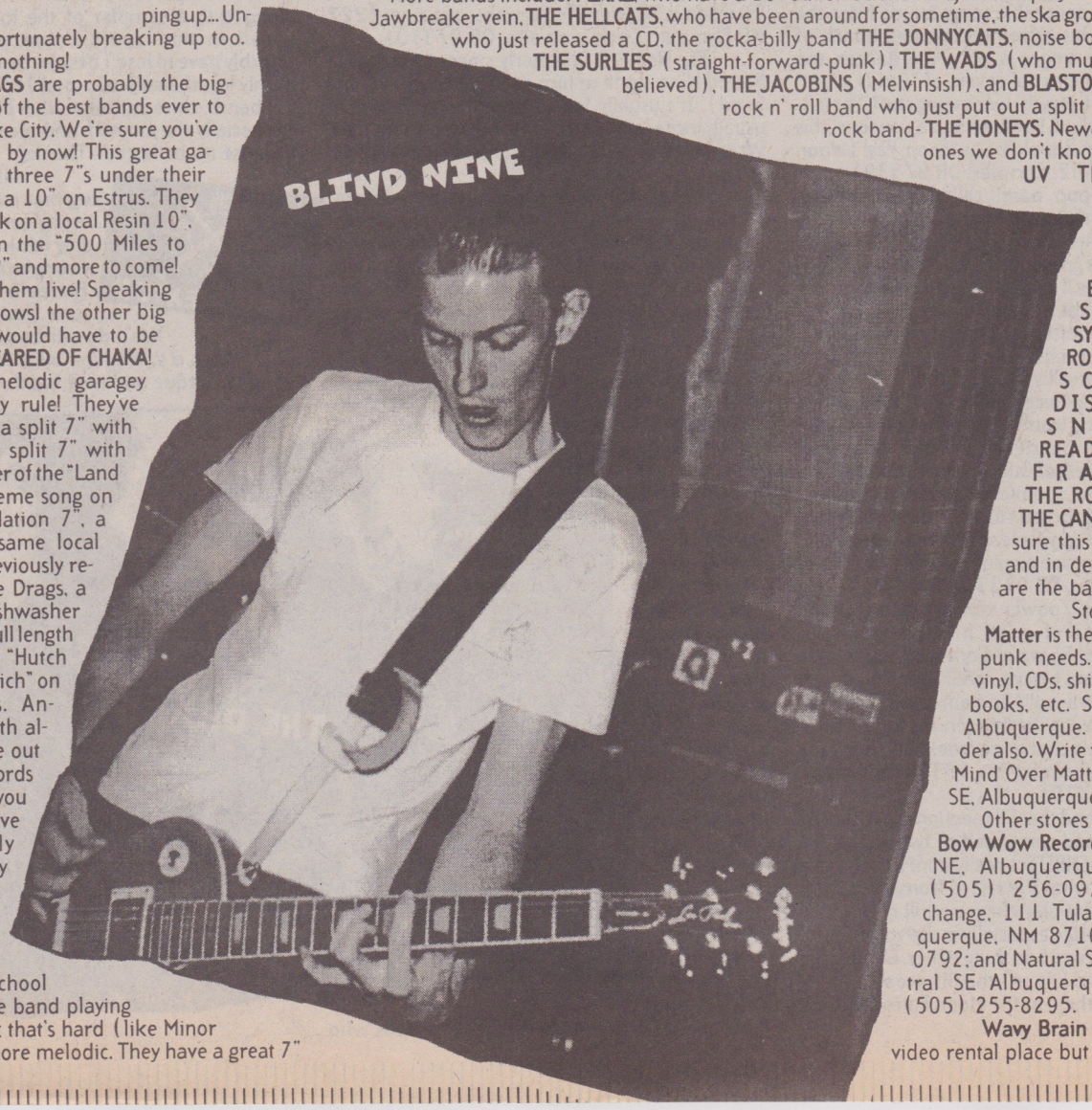
Albuquerque: It's a city that most people spell wrong, can't pronounce, or only think of as a constant wrong turn for Bugs Bunny. But, believe it or not, there is a decent scene here. We'll do our best to describe it.

Bands: We have a lot of different styles in Albuquerque and new bands are always pop-

# Scene reports

ping up... Unfortunately breaking up too. But here goes nothing!

**THE DRAGS** are probably the biggest and one of the best bands ever to exist in the Duke City. We're sure you've heard of them by now! This great garage band has three 7"s under their belt, as well as a 10" on Estrus. They also have a track on a local Resin 10", and a track on the "500 Miles to Glory" comp 12" and more to come! You must see them live! Speaking of great live shows! the other big burque band would have to be the mighty **SCARED OF CHAKA!** They're fast melodic garagey punk and they rule! They've done two 7"s, a split 7" with Word Salad, a split 7" with The Gain, a cover of the "Land of the Lost" theme song on a local compilation 7", a track on the same local Resin 10" (previously released) as The Drags, a track on the Dishwasher 7" and have a full length album called "Hutch Brown Sayngwich" on 702 Records. Another full length album should be out on Junk Records by the time you read this. They've also recently signed to Empty Records. Check them out!




**BLIND NINE** are an old school sounding skate band playing fast punk rock that's hard (like Minor Threat) but more melodic. They have a great 7" called "Hide Yourself" they released themselves, which is available at 2130 Coal Pl. SE, Albuquerque, NM 87106.

**PSYCHODRAMA** is another outstanding Albuquerque band. Three cool girls playing Ramonsey, Muffsish music that will get stuck in your head. They also did a 7" on their own called "Vivid" which is available at P.O. Box 81922, Albuquerque, NM 871 98.

For great grindcore, **WORD SALAD** is your band. They've opened for Citizen Fish and Naked Aggression to name a couple and have done a 7", a track on a local compilation 7", and the split 7" with Scared Of Chaka. If you like grindcore we doubt you'll hear much better than Word Salad.

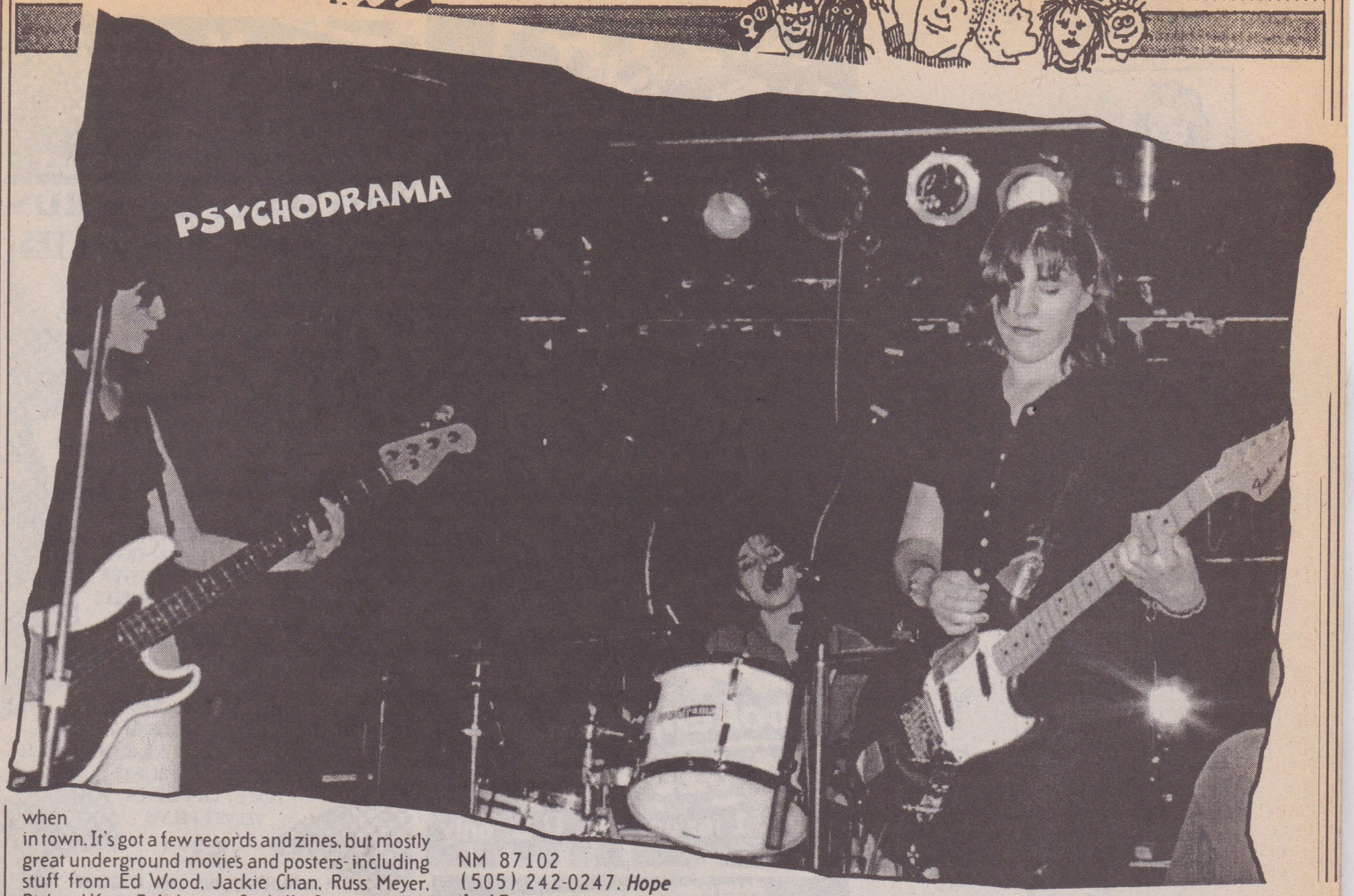
We can't possibly forget **LUXO CHAMP!** This goofy power pop band doesn't sound anything like the Screeching Weasel/Queers influenced bands that fill this genre, but go for a weirder smart-ass Devo-meets-Ramones sound. If you like catchy, funny tunes you'll love them. They have a 7" on Over The Counter Records which can be ordered, for $3.25. Write: Ben McOsker, P.O. Box 35, Providence, RI 02901.

More bands include: **FLAKE**, who have a 10" out on Science Project and play melodic pop in the Jawbreaker vein, **THE HELLCATS**, who have been around for sometime, the ska group **GIANT STEPS** who just released a CD, the rocka-billy band **THE JONNYCATS**, noise boys **ANCHORMAN**, **THE SURLIES** (straight-forward-punk), **THE WADS** (who must be seen to be believed), **THE JACOBINS** (Melvinsish), and **BLASTOFF**, a young surfy rock n' roll band who just put out a split 7" with the indie rock band- **THE HONEYS**. Newer bands (or the ones we don't know too well) are: **UV TRANSMISSION**, **SISTER RAY**, **ROLLOVER 45**, **D.T.A.**, **BRADDY JANET**, **ELEPHANT**, **STARSKY**, **SYLVESTER'S DIARY**, **RORER 14**, **BLACK SCRABBLE**, **DISASTERMAN**, **SNEATHER READY KILOWATT**, **FRACTURED**, **THE RONDELLES**, and **THE CANDY CANES**. We're sure this isn't a complete and in depth list but these are the bands we know of.

Stores: **Mind Over Matter** is the store for all your punk needs. They have it all-vinyl, CDs, shirts, zines, comics, books, etc. Stop by when in Albuquerque. They do mail order also. Write for a free catalog- Mind Over Matter, 1710 Central SE, Albuquerque, NM 87106.

Other stores that are okay are **Bow Wow Records**: 3103 Central NE, Albuquerque, NM 87106 (505) 256-0928; Tulane Exchange, 111 Tulane Dr. SE, Albuquerque, NM 87106 (505) 260-0792; and Natural Sound, 3500 Central SE Albuquerque, NM 87106 (505) 255-8295.

**Wavy Brain** is more of a rad video rental place but you must stop by




when
in town. It's got a few records and zines, but mostly great underground movies and posters- including stuff from Ed Wood, Jackie Chan, Russ Meyer, Richard Kern, Bela Lugosi, Godzilla, Santo, etc... It's one of the coolest places in New Mexico by far, so stop in, check it out, and talk to the owner Brad (Luxo Champ). 2221 Lead SE Albuquerque, NM 87106 (505) 256-5686.

Venues: These come and go a lot here in Albuquerque. The only constants are the bars which basically suck. Lately the only big all ages space that's been doing shows is **Club U N.** This is generally a rave/dance club but they've gotten some cool shows like Propagandhi, Guttermouth, Unwound, etc. It's kind of a weird scene, but so far the shows have been good, so we'll just have to wait and see. However, something else is always popping up. Contact us for more info. The address is at the end of this scene report.

Labels: **Resin Records** may be dead, we're not sure, but they did a lot for our city. 2300 B Central SE №198, Albuquerque, NM 87106. Science Project puts out records from local bands. 2118 Central SE Box №1, Albuquerque, NM 87106. **Pocket Protector Records** is a label that just started. They can be reached c/o Oakley at 1115 San Rafael NE, Albuquerque, NM 87122.

Zines: ***Heights Kid*** is a semi-personal zine that's been getting great reviews. Paul is on №3 now, and it includes Jawbreaker, Glimpse, Con(tra) Science Zine, and Extent fanzine. Send $2.00 to Paul 4017 Glen Canyon Ct., Albuquerque, NM 87111. ***Captn' Nola*** is a cool, crazy little zine put together by Jaqui and her friends. They're on №10 now and it's $1.00 to P.O. Box 11212, Albuquerque, NM 87192. ***The Bug Race*** is a mostly personal zine that has opinions on everything. It's good. Chris is on №2. It's 50c to 6269 Apache Plume, Rio Rancho, NM 871 24. ***SIut*** is a packed garage/rock 'n' roll zine. The first issue was free, but the second issue is $1.00. Write to Slut Magazine 306 1/2 Arno NE, Albuquerque, NM 87102
(505) 242-0247. ***Hope And Desperation*** is a personal/political punk zine and ***Jackalope*** is personal thoughts on terrorism, government, labor, etc. Those two have a split issue out. They can be reached at 2118 Central Ave. SE №144, Albuquerque, NM 87104. You should probably send $1.00 for postage. And we are both responsible for ***Kablooey!*** №2 is out now with interviews with The Muffs, Squirtgun, and Psychodrama. We're now working on №3 which has reviews, interviews with The Loudmouths, Welt, etc., columns, comics, and more. Kablooey!'s available for $1.00 or 3 stamps to 6516 Astair Ave. NW Albuquerque, NM 87120.

Others include: ***Humpy Whseler, Stuck On Stupid, Lies,*** and ***Vox.***

Other: ***Fred's Bread and Bagels*** seems to be pretty famous for feeding bands and just being a cool place to eat. It's located on 3009 Central NE, Albuquerque, NM 87106 (505) 266-7323.

Well, that's about it. Remember not everything is here about our Albuquerque scene, but we tried to remember as much as we could. We hope touring bands will begin recognizing Albuquerque as a cool place to play, and more punks will come visit. We also encourage other New Mexicans to write scene reports for other scenes in New Mexico.

If you want more info on anything written about here write to us c/o Kablooey! fanzine (the address is above), or write Aubrey at: 4601 Rainbow NW, Albuquerque, NM 87114. We will respond. Thanks. Aubrey and Brian

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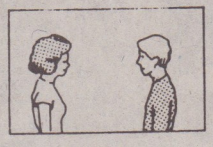

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*Like Matt says: HEY! HEY! HEY! HEY!* BORIS THE SPRINKLER's long-threatened RAMONES "End Of The Century" LP on Clearview Records is out now, and you can have one for $8 ppd. Limit two per human, 'cause record hoardin' is lame. We also gots EOTC t-shirts, 4 colors on white, XL only, $8. Limit 6 dozen per human, 'cause t-shirt hoardin' is the next big thing.

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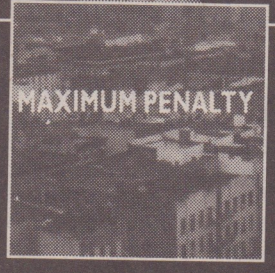


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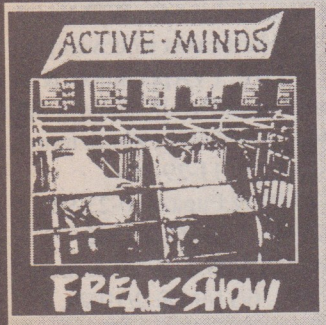
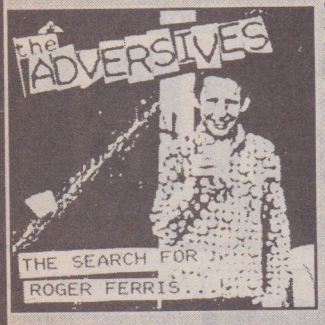
# MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (AT) Adam Türk, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.




ACTIVE MINDS/FREAKSHOW - split EP

The cool thing about this 7" is that all its proceeds go to animal rights collectives. These two bands do a good job pointing out life's injustices from many angles ("free" enterprise, hardline politics, sexism...) and take it a step further by making this a benefit record. Lyrics translated in English and Spanish. Punk. (KG)
(Sour Grapes, Daniel Ferrera, PO Box 506, 29640 Fuengirola, SPAIN)




THE ADVERSIVES - "The Search For Roger Ferris..." EP

Fast, thrash-a-thon, 'stick yer head in a blender and spin' sort of shit. No bollocks pissed-off noise. Sort of raw, falling all over the place on purpose like a sloppy joe tuneage. It's not amazingly interesting but it chugs along. A fine display of sound and anti-sound. (AI)
(Farmhouse Records, 448 Madison Dr, San Jose, CA 95123)

AGAINST - "No Arms" CD

As soon as I dropped this into the disc player, I was blown away. This L.A. outfit played some heavily (pre-metal) DISCHARGE-influenced hardcore punk, but were still capable of putting a fresh twist on it that only Southern California bands can do. The guitars have a nice, thick, chainsaw sound that you can sink your teeth into, while the vocals have a strained gravelly sound which enhances the abrasive music quite well. From what I gathered from the liner notes, none of this stuff ever made it to vinyl. There's recorded material for an LP that never made it to the pressing plant, then there's recordings from live shows, some other studio stuff, and an interview from KXLU in 1985. Yet another winner from... (MA)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

ALLEGRO - "2 Cool 4 School" CD

Kind of a weird CD. Two guys play all the instruments and mostly play a weird mix of power pop and new wave. Not quite totally poppy. But not quirky either. At moments there are bursts of NOFX like hardcore and weird little acoustic ditties. Didn't totally grab me and all the posed out photos of themselves are kinda weird. Lyrics are mostly incidental. (LH)
(Morningwood Records, 500 108th Ave NE #800, Bellevue, WA 98004)

ALIANS - "Garoche" CD

This is actually a pretty decent CD, especially considering its origins. Imagine a Polish DOG FACED HERMANS with the no-wave fixation replaced by '60s ska (or some kinda French street scene melodia). The lyrics that are translated in the booklet emphasize an emotional political outlook that just oozes the Eastern European mentality (such as I've experienced). Maybe it's sabotaged by the weird, boomy production, or the music meanders at times in its squeezebox-punk-way, but it sounds OK to listen to, after work at least. Not very intense to my ears but I don't hear too much outta Poland so I'm feeling gracious. (RW)
(Nixt Nic Nie Wie, Zielna 16, 34-400 Nowy Targ, POLAND)

THE ANTI-HEROS - "American Pie" CD

Musically, this twelve song release—including both a REJECTS and a PATTI SMITH cover—hits ya harder than a Mike Tyson uppercut. Tough street punk that has just a bit of a hardcore influence and a singer who sounds like he's been gargling with Jack Daniels and Drano for the last couple of years. Now about some of the lyrics. I don't get the anti-gay references. Well, you know the old saying about those who are insecure with their own sexuality. (RM)
(Taang! Records, 705 Pismo Ct, San Diego, CA 92109)

APATIA - "Odejdz Lub Zostan" CD

This Polish band combines straight forward SoCal hardcore 1-2 with a moody FUGAZI-styled groove. With the amazingly sterling production, you'd never guess they were from Poland until the anthemic almost operatic singing comes in... still it works in the bent way most of the "progressive" newer Eastern European punk does. The lyrics, sung in Polish, complete the sound with moody introspection and dead-on political commentary. (KS)
(Nik Nic Nie Wie, Zielona 16, 34-400 Nowy Targ, POLAND)

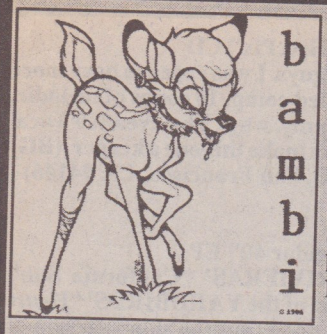
ARMITAGE SHANKS - "Shanks' Pony" LP

Everybody knows who these guys are already.... sorry, they never did it fer me.... y'know, like get me off.... sexually. Actually, to me these guys are pretty boring. There's really no point in describing this really, it sounds just like anything else they've done. Toe Rag stuff. Oh shit, I gotta go....maybe I can still catch the 8:15..... (SW)
(Damaged Goods, PO Box 617, London E17 6NF, UK)

AXEL SWEAT - "Erection" CD

These guys totally remind me of LAGWAGON and B.H.R., and that gives me an erection, believe you me. Great vocals, (and back-up vocals, might I add), the guitars and bass are at the perfect level. None of that "one's louder than the other" bullshit. And the drums, the drums my friend, are inhuman. How a drummer can play that fast is beyond me. If these guys are as good live as they are on the CD, they can plan on having a crowd packed full of people with erections. Buy this now!!! Don't make me beg... please. Is there a secret song? (AT)
(Wolverine Records, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

# MUSIC REVIEWS




BAMBI - "Eat Shit" EP

Catchy beer drinking punk pub music out of Ireland. Keyboards are added to two songs, "Orange Whip" and "Seven". Pretty interesting record—energetic and reaches back without being too derivative. (CW)
($4 ppd: Rejected Records, 9 Woodlands Ave, Dun Laughaire, Co. Dublin, IRELAND)

BATTLE CRY - LP

As I type this review at MRR, I'm sittin' here with my head freshly shaved, wearing a burgundy Fred Perry and DM brogues that I got at the Merc and crucified skin tattoo on my right bicep and I still only agree with about three quarters of what these guys say. Mostly that involves drinking and being a skinhead.... the pro-nationalism, pro NRA bullshit can go. What about that line "It's hard to talk when my cock is in your mouth"? Did you steal that line from PANSY DIVISION or what? Besides the lyrics, BATTLE CRY play a slow, grindy street punk style that's fairly good although I wish they were a bit more energtic "anthemic" sounding for the style of music they play. My last gripe: how come in the "Take The Boot" list you guys don't include Resistance Records, Hammerskins, or just Nazis in general? (EY)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

BEAUTYS - "Girl From Planet Fuck" EP

Crude lyrics, fun music. The BEAUTYS (note the idiosyncratic spelling) are an Indiana band that match speedy, catchy punk to lyrics about sex-crazed aliens and killer cops. To trot out a time-honored MRR reviewer's catchphrase, "If that's the kind of thing you're into, then check this out!" (JR)
(Beeb Records, PO Box 10037, Fort Wayne, IN 46850)

BERT - "Quiet Positive Pump" CD

BERT make the kind of racket that tells of a twisted childhood and tortuous teens. Edgy and very quirky nerd rock a la SHELLAC and the like. Very machine-like at times. Not all a bad thing, but after 23 songs I find myself reaching for the Tylenol. (BG)
(Chicken Ranch Records, PO Box 1157, Rusten, LA 71273)

BEYOND DESCRIPTION/BOOT DOWN THE DOOR - split EP

Holy fuckin' Christ!! Imagine being forced to lay on your stomach in the street and being told to 'bite' the curb, then one of your assailants comes from behind kicking you in the head... That's the kind of force and intensity these two bands deliver in their music. BEYOND DESCRIPTION, from Japan, continue to progress into the realm of speed and chaotic abandon with these three songs, one being a RIPCORD cover, and another being a remake of "Rise", which originally appeared on their "More Power To Your Beauty" EP. Needless to say, the new buries the old without hesitation. BOOT DOWN THE DOOR from Germany, are somewhat restrained, providing room for rhythm, but there's still plenty of speed to drive their point home. Their lyrics are direct, mincing no words as to what it is that bugs 'em. You'd benefit from owning this record. (MA)
(Anomie Records, Cheruskertr 3, 44793 Bochum, GERMANY)

BLACK LABEL/CHAMPIONS OF THE BLEEDING HEART - split EP

One word came to mind when I first heard BLACK LABEL: gnarly. Musically I'd say they sound like a cross between ECONOCHRIST and DROP DEAD. Not exactly what one would expect from a bunch of teenagers from Santa Cruz. On the flip, COBH offer up a RORSCHACH meets JAWBREAKER number that brought images of a train wreck in progress to mind. I guess growing up in Bakersfield will do that to you. Crazy. (RM)
(Mindreal, PO Box 146, Buttonwillow, CA 93206)

BONESCRATCH - "Diaglam" CD

It seems the Japanese bands have a tendency to take hardcore to new extremes that throw everyone off, taking old standards and creating something more intense that, in the end, everyone else will strive for. BONESCRATCH are reminiscent of BORN AGAINST, but more aggressive and quirky, from the music to the vocals. This is so fuckin' great it's unreal!! So much is going on, there's an intensity that's volatile, rhythmic, speedy, mid-pace, all at once. Music like this evades description, and demands to be listened to. This also features "French Toast", which appeared on the "No Fate" compilation. Highly recommended no less!!! (MA)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

THE BRAINBATS - "The Curse Of The Brainbats" CD

An excellent follow-up to last year's single from this New Hampshire psychobilly trio. Fourteen songs laced with snotty vocals, cool guitars, stand up bass and obligatory perfect 'doos. It's highly effective and certainly a keeper. (LD)
(Cyclone Records, 24 Pleasant Run, Merrimack, NH 03054)

BRAND NEW UNIT - "All For Nothing" EP

BRAND NEW UNIT play kick ass thrashy pop punk. At times some of this reminded me of SNUFF. Catchy choruses, progressive melodies, and solid production. This EP is really worth picking up. (CW)
(Heart First Records, Bockstr 39, 10967 Berlin, GERMANY)

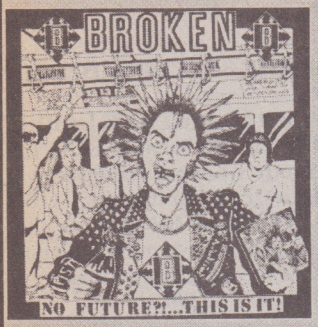
BRICK - "LD35" EP

Heavy punk rock from Texas with cool, minimalist lyrics ("Your god has left you lying on the tracks/no running away/no turning back"). A very good disc. (BB)
(Flat End Records, PO Box 64412, Milwaukee, WI 53204)

THE BRISTLES - "We're In It Till The End" EP

Slow 4/4 English style punk from this New Jersey band. I wouldn't have been able to tell the songs on side 2 apart if it weren't for the silence between cuts to cue you that one song has ended and another's gonna start. The song topics cover: kids on the streets, you doing the work while the boss gets the $, losing your job and not fighting wars for the government. (MM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

# MUSIC REVIEWS




**BROKEN - "No Future?!...This Is It!" EP**

BROKEN, from Connecticut, kick down 4 tracks of mid-paced crunchy hardcore similar to POISON IDEA. Not a bad debut, but it lacked the power to push me over the edge. (RC)
(Rotten Propaganda, PO Box 71287, Pittsburgh, PA 15213)

**THE BRUISERS - "Clobberin' Time" EP**

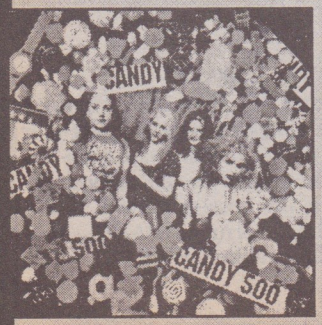
Really straight forward, three chord oi played over a simple four/four beat with a singer who has that "I drink too much bourbon" kind of voice. For the omnipresent comparison I'd say this sounds like some of THE OPPRESSED's weaker material. (RM)
(Bird Records, Hees Laurent, 19 Rue De La Pattrotte, 57050 Metz, FRANCE)

**THE BULLOCKS - "Double Or Quit" CD**

Generic up tempo pop punk set apart by the high-pitched Pete Shelley style vocals and the cool OASIS cover. Yes, you read it right. This German has his Manchester accent down! Pretty good, and certainly better than later BUZZCOCKS. Worth checking out. (AM)
(Wolverine Records, Benrather Schlossufer 63, 40593 Düsseldorf, GERMANY)

**C.F.D.L./REGENERACION - split EP**

I'm gonna try and be unbiased in this review and separate my complete love and total admiration for the mighty C.F.D.L.. I started off with what I thought was the C.F.D.L. side which actually turned out to be the mislabeled REGENERACION side. I was pleased to hear a very chaotic and sloppy style of what would've been termed 'thrash' in the '80s. Basic 'all over the place' Mexican hardcore with low throaty vocals. Damn good. Next up was the C.F.D.L. side. A really raw recording, possibly a 4-track rehearsal session, that fits them perfectly. C.F.D.L. do what they do well, the fast chaotic hardcore that they're known for. They have a longer song thrown in the middle to help you catch your breath, but finish up with another barrage of thrash. For someone who hasn't heard them yet, this may not be a good introduction, but fans of theirs will not be disappointed. (MW)
(Cryptas Records, Cruz v. Luis, Campo Horcon #143, Col. Reynosa, CP 02200, Mexico DF, MEXICO)




**CANDY 500 - "Dicklicious" EP**

Yummy, yummy. These badass women kick down some fast and slow, sexy, mean rock. What can I say? I loved it because it blasts, it destroys, it slices, it dices and furthermore, it rocks. (AI)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

**CARDS IN SPOKES - "Stix, Nix, Hix, Pix" CD**

Finally, a full length by these guys. I was eager to hear more from the teaser song on the last Allied comp. 10 songs of melodic, fuzzy punk done in a clever, dreamy way. The creative vocal interplay and extremely ironic lyrics make this one a keeper. (BG)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

**THE CHARLES NAPIERS - "Regular 40" EP**

Uninspired version of the RIVIERAS' "California Sun" and an anemic instrumental version of the YARDBIRDS' "Heart Full of Soul" on the A-side, pretty good (but too slow) version of "Diamonds" (fuck, I don't know who did the original version; THE VENTURES? THE SPOTNICKS? What am I, the fucking instrumental encyclopedia?) and a nice brooding instro called "Rianna Scipio Theme" on the B-side. Come on, fellas, you can do better than 1.7 out of 4. (DD)
(Nana Records, PO Box 10849, London, NW1 7WH, ENGLAND)

**THE CHEEKS - "Kim" EP**

The title track was intended as a pop-punk (emphasis on pop) tribute to the lead singer of the MUFFS, but sounds more like the confessions of a stalker. All three tracks are very poppy, very catchy, but not terribly punk, songs about girls. Highest recommendation if you're a popster. (KK)
(Radio Blast Records c/o T. Van Laak, Buchenstr 18B, 40599 Düsseldorf, GERMANY)

**CIRCLE ONE - "Live '81" EP**

CIRCLE ONE were one of L.A.'s standby '80s hardcore bands, and this record captures seven songs live at the infamous Devonshire Downs (and also contains one demo track). Muddy sound quality and rudimentary 1-2 thrash in the same league as early SPECIAL FORCES. Some of the songs appear in demo versions on Lo$t & Found's "Survive" collection LP, but none from their "Patterns Of Force" LP. If you were there, knew the band, or singer John Macias before he was shot to death by the police (long story), this probably resounds with much more meaning and force than to the passerby. (KS)
(Feedback Records, 9635 Marjorie St., Pico Rivera, CA 90660)

**CIVIL DISSIDENT - "Menzie's Crack" LP**

Phew, so much to say here...I first heard these guys whenever "Cleanse the Bacteria" came out, their two tracks "20th Century Holocaust" and "Death For a Buzz" completely blew me away. Well it's ten years later and people's taste change, but the quality of some bands doesn't - and this stuff still blows me away! Killer Aussie HC from the first half of the '80s, this LP has all it takes: it's fast, it's blatantly political, it's catchy, it's fucking great start to finish. Beats the pants off most stuff of this type I hear these days. Whoo! (LD)
(Prank, PO Box 410892, San Francisco, CA 94141)

**COCKNEY REJECTS - "The Best of...." LP & EP**

It's kinda funny that the first three real LPs this band released were titled "Greatest Hits Volume One", "Greatest Hits Volume Two, and "Greatest Hits Volume Three". Now sixteen years later we have the "Best of" containing mostly cuts from their hit singles (including their rare first EP, "Flares 'n' Slippers"). This collection shows why they were one of leaders of the early British oi movement. Hear the sonic Brickwall attack of the Geggus Bros. at their best—this was real hooligan music made by real soccer hooligans. Mandatory purchase. (EY)
(Dojo Ltd, PO Box 281, Canterbury, Kent CT1 2BB, UK)

# MUSIC REVIEWS

COMBAT 84/THE LAST RESORT - split LP

If you have any interest in oi, and who shouldn't, you are probably familiar with these two bands. COMBAT 84 were the better of two, with an aggressively charged style of music, and abrasive vocals that convey anger well. Chubby Chris, the vocalist, was an open racist, and there is a bit of conservatism in their lyrics, but I hear no racial slurs in the lyrics. This conservatism is never fully brought out in the light; instead, the lyrics deal with violence, being a skinhead, and daily frustration. Some of the lyrics I can relate to, though, especially since it deals with how fucked it feels to be kept down by an upper class, the system and all its extensions of authority. THE LAST RESORT are not as aggressive musically, but still catchy, and their classics, "Violence In Our Minds, and "King Of The Jungle" make it on this split. There's a CD of this floating around with extra songs, including "Rapist" from COMBAT 84. (MA)
(Step 1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

CONVERGE - "Petitioning The Empty Sky" CD

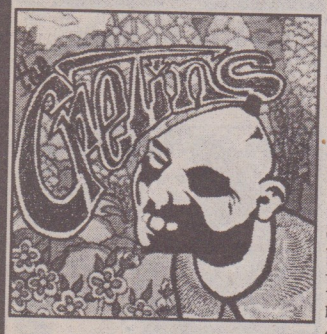
Holy motherfuck! Imagine OTTAWA crushed together with SLAYER, and you'll get CONVERGE. Crazy metal riffs layered over spastic hardcore, with a touch of grinding emo, and painfully screeched vocals. Yeah, you get the picture. This CD is a comp of their newest 7", live tracks from a radio show, and 4 brand new ones. This is bound to make some of you cower in fear, as your CD player sprouts horns, jumps across the room and gouges your eyes out. (RC)
(Ferret Records, 72 Windsor Dr, Eatontown, NJ 07724)

COUCH OF EUREKA - "Year Of The Zombie" LP

Have you ever seen that VICTIM'S FAMILY record with all the cigarette butts and bottlecaps strewn about? Well, the back cover of this C.O.E. record looks just like that one. Just thought I'd tell ya. OK! This record is very good, very spontaneous-sounding, moddish experiment melody. Drags at points, but if yer cool enough you don't notice. A good and refreshing record. (BB)
(Lookout! Records)

CRASH - "Gary Put Your Glasses On" EP

Good raw pop punk from that capital of culture, Delaware. Both TONKA and WESTON come to mind when I listen to this. Also, neat hand drawn cover art of a cemetary. I like this record. (CW)
(Four On The Floor Records, 1804 Sycamore St, Wilmington, DE 19805)




CRETINS/MAGNATONE - split EP

CRETINS didn't blow me away, a bit of a SCREECHING WEASEL clone, or fill in the pop-punk blank, and what have you. But, the lil' MAGNATONE was sort of nice, I thought. They resembled early REPLACEMENTS some, but, before you lose your erection, what I mean is that they had the tunefulness of that stuff, and *not* that they sound like CORDUROY. (RY)
(Melted Records, 21-41 34th Ave #10A, Astoria, NY 11106)

DAMNATION - CD

Prepared to be less than impressed, because the artwork was so weak, I now must put all my insults back on reserve. This ain't bad, real '80s, got a MISFITS song style. Rocking guitar, resembling Rick Sims, and real bassy too. Drunk punks will appreciate this. It's a little too long for my taste, I could do without *all* the samples, and some songs don't standout like others. Again, *too long!* P.S. Not the band from Delaware. (RY)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

THE DEAD END KIDS - "Rabbit" EP

When I first gave this a spin I thought it was pretty mediocre. The more I listened to it , however, the more I found myself liking it. The vocalist sounds somewhat like the singer from THE PINK LINCOLNS and now that I think about it, the music isn't that far off from said band either. The two songs on the A side are really sloppy, three chord punk that's pretty damn good. The B side offers up a single song that has a CCR feel to it and is cool as well. (RM)
(Skanking Skull Records, 918 Jacaranda Dr, Lady Lake, FL 32159)

DEAD END KIDS - "Elvis" EP

This is one catchy raw punk slab o' vinyl. It has that dust away the cobwebs so we can jam in the basement feel to it. Typical punk themes, except a song about The King (that's Elvis, you young'uns). (AI)
(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

THE DELTA 72 - "The R&B Of Membership" LP

I'd heard a lot of good stuff about this band, but hadn't bothered checking em out 'til now. If you bother buying anything from current DC or on T&G, make sure it's this. Super fine punk soul featuring some great hooks, clever usage of organs and harmonica, nice guitars, and memorable to-the-point songs. Punk rock a go go. (LD)
(Touch & Go Records, PO Box 25520, Chicago, IL 60625)

DELTA 72 - "Triple Crown" 45

Noisy, fucked up rock 'n' roll. Really great organ sounds vie with the keyboards, harmonica and reverb guitars for your attention. This 7" with have you dancing around your room in no time. (MM)
(Touch & Go Records, PO Box 25520, Chicago, IL 60625)

DEROZER - "Bar" LP

I hate to dis the Eye-talians because some of my favorite meals are Italians, and so is my rad new scooter. But their records always seem to have this weird low-mid-tone-heavy production that makes for an incredibly lackluster sound. It doesn't help this band much either that their music is rather generic (my word for the month) in the way that only Italian pop-core can be. The sound is exactly in that no-band's-land between (yes—) SCREECHING WEASEL and (uh-oh—) 7 SECONDS. (PC)
(PO Box 62, 36051 Creazzo {VI}, ITALY)

DISCOUNT - "Ataxia's Alright Tonight" CD

This band is totally great. I had heard the name around but I'd never really given them a listen until this record. Thirteen blasts of totally melodic pop punk with excellent sung female vocals. The quintessence of this style of music. Personal lyrics with less cliches and more clever phrasings. No metal guitar licks or rock posturing. They probably rock live too. It's just a shame it never came out on vinyl. (LH)
(Liquid Meat, PO Box 460692, Escondido, CA 92064)

# MUSIC REVIEWS

DISCOUNT - "All Too Often" EP

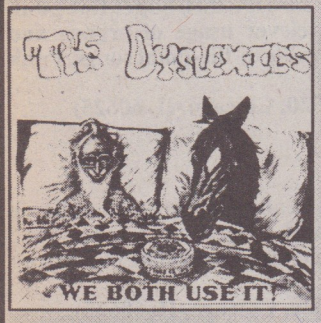
Hmm, this sounds pretty cool. Kinda like J CHURCH with female vocals. Moody pop songs about relationships and all the beautifully fucked up ironies that go with them. There's also a very listenable instrumental, too. Pretty catchy and original. Give it a whirl. (BG)
(Mighty Idy Records, PO Box 7756, Clearwater, FL 34618)

DIVISION SMEGMA - "Good Gravy! Pee Pee" EP

Mid tempo melodic punk with happy sing song melodies and pissed off punk lyrics. The nose picking song is the lyrical highlight on here. (MM)
(Rt. #2 Box 497, Lake City, FL 32024)

DROP DEAD - "Hopeless" CD

This is basically a reissue of the CD that came out about three years ago, but after the songs that were recorded by Don Fury, you get fifteen live songs instead of the twelve songs that were recorded by Bill T. Miller. Confused? Regardless, this stuff is still as blistering now as it was then, but to me, this kind of music never ages. It's too damn fast to collect dust, I guess. If you've never heard DROP DEAD, well, that's a personal problem, but just so you know, they sound a bit like SIEGE, INFEST, CROSSED OUT, and various Japanese thrash outfits. The packaging here is worlds better than the original, with a seven inch cover in gold and black that serves as a lyric booklet, and a centerfold that wasn't in the original. (MA)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)




THE DYSLEXICS - "We Both Use It" EP

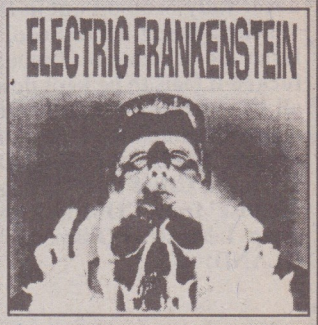
If you like fast, buzzy punk rock recorded as live and raw as possible, you might find this interesting. To be honest, no songs particularly stand out, but the high-end production (similar to the static-y sound of an AM radio) will scour your ears out if you hold them in front of your stereo speaker at full blast. About average. (SS)
(9 Carriage Way, Montclair, NJ 07042)

THE EAT - "Scattered Wahoo Action" 10"

When it comes to totally unknown American punk bands from the '70s who have been served well by the many Killed By Death comps floating around, you'd have to put Florida's THE EAT somewhere at the top of the heap. Their two 7" are amazing punk classics that now command insane prices... and here is a reissue of a cassette this killer band released back in 1982. Whereas the singles are Buzz-Pop Central, by '82 this band was trading in pure power-pop, the edge dulled by overproduction. Damn. The lyrics are still rude, song titles are encouraging ("Living Like A Pig", "Nixon's Binoculars") but this band was intently studying the works of THE MIAMIS or somesuch. A brutally recorded version of their awesome "Communist Radio" ends this 10" on a frustrating note. The songs are OK themselves, they just need some new hot-shit band to cover 'em, methinks. Maybe they should just re-record them themselves... their brand new(!) EP is fucking great. (RW)
(Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, NETHERLANDS)

ELECTRALUXX/HIP RIPPER - split EP

ELECTRALUXX dance in your face with a frantic jangly punkrockabillyish attack chock full of hooks and breaks. HIP RIPPER have more of a HUSKER DU/1970's New York rock-n-roll sound. Possibly a bit dated, but both bands pack a punch and hold their own. (HM)
(Melted Records, 21-41 34th Ave #10A, Astoria, NY 11106)




ELECTRIC FRANKENSTEIN - "Action High/Out There"

ELECTRIC FRANKENSTEIN continues on their quest for world domination (startin' with New Jersey) this is another excellent record by the lads showcasing Scotti's (ex-VERBAL ABUSE) vocals and the twin guitar attack of Jim F. and Sal C. This has good old-school influences intact (DEAD BOYS, NY DOLLS), with some fresh condiments sprinkled in (STITCHES, HUMPERS). One of the better bands on this continent or any other! Listen to "Action High"! I defy you boring fucks to stand still for this punk-rock bomb. The flip contains a fine cover of F-WORD's "Out There". This shit is very good! Get off your sorry ass and buy this record! (BR)
(Intensive Scare Records, PO Box 142, New York, NY 10002)

ENVY - "Breathing And Dying In This Place" CD

ENVY from Japan kick down some great posi-core. Surging metal-tinged hardcore, with a touch of emo thrown in to make things interesting. What loses me are the hollow sounding, screechy vocals. It really sounds like they are being electronically altered. And in the end, it took away from the rest of the CD. If that is his real voice, I pity his vocal cords. (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano Tokyo 164, JAPAN)

EVERREADY - "All Time Low" EP

I think I'm going to have to disagree with the title, I like this more than any of their other stuff I've heard. This is catchy and sounds blatantly like PINHEAD GUNPOWDER. That's OK, they pull it off pretty well and this has good production. They're full of energy and this is a good listen. Three songs. (FR)
(Mighty Idy Records, PO Box 7756, Clearwater, FL 34618)

THE EVERYMEN/INQUISITION - split EP

Wow! THE EVERYMAN sound really good; melodic and intricate while still packing a catchy punch. Not your average mohicans. INQUISITION are another story. Slow reggae intro which segues into bad and hackneyed punk bar music. A worthwhile record still, get it for side A. (BB)
(Loud An' Kleer Records, Suite 2254, 246 Stewart Green SW, Calgary, AB, T3H 3C8, CANADA)

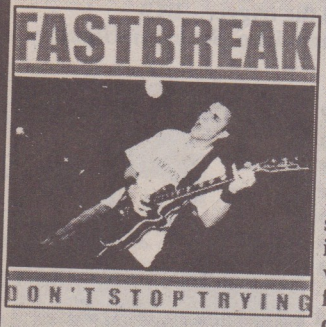
# MUSIC REVIEWS

EWA BRAUN - "Love Peace Noise" CD

This Polish label has been churning out releases for years, but this is the first one that has really caught my attention. The first song is an extended, snail's-pace instrumental, but after that it's on to the main course - an intense and violent combination of THE EX, BORN AGAINST and SONIC YOUTH. It's not in the least what I expected, and is totally refreshing to hear. There's sixteen tracks spanning the years 90-93, and there's some really great stuff here. The lyrics are sung in Polish but the English translations reveal them to be on a par with the music - well written personal and political diatribes of hope and despair. This CD is a great surprise find. (AM)
(Nikt Nic Nie Wie, Zielona 16, 34-400 Nowy Targ, POLAND)

EXPLOITED - "Punk's Not Dead" LP & 45

A re-ish of this early '80s record. Everyone knows THE EXPLOITED is for kids. So how does it hold up? I'd say if this was a new unknown band, this would be a hit in the drunk punk/oi community. A Bruce/Rema top ten maker for sure. OK, so Wattie will never win a Pulitzer Prize for his lyrical content. Do you hate cop cars? A major influence in the punk community I suppose, a lotta mileage for a basic mohawk. Bonus one-sided single thrown in. (RL)
(Dojo, PO Box 281, Canterbury, Kent CT1 2BB, ENGLAND)

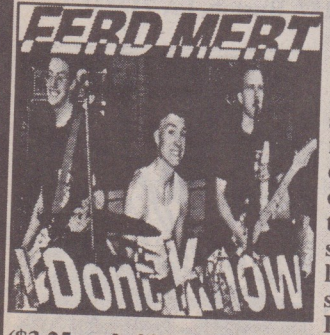



FASTBREAK - "Don't Stop Trying" EP

Standard late '80s/early '90s straight-edge hardcore. In other words these guys sound nothing like SLAYER, fortunately. Instead these guys sound like a hardcore band, raw and aggressive music with a somewhat fast tempo. Although this is nothing original, it is a good record with catchy choruses and a good feeling throughout. A better production would greatly enhance their power in the future. (MA)
(Third Party Records, 21 Nancy Ln, Amherst, NY 14228)

FAT NUTS - "Settin' It Straight..." EP

Gritty NYHC with an underlying sinister edge that does well in complimenting the pissed off and alienated lyrics. I hear influences from the likes of AGNOSTIC FRONT and JUDGE here, but at the same time these guys have enough strength and originality to stand out from the crowd and make a name for themselves. All in all, a great record, and this is one band I'll definitely keep an a eye out for in the future. (MA)
(Back Ta Basics, 86 3rd Ave, Paterson, NJ 07514)




FERD MERT - "I Don't Know" EP

When it comes to the speedy pop-punk genre, there's a fine line between generic, godawful shit and super- groovy, pogo-crazy rock 'n' roll. The MERT, from St. Paul, are definitely the latter and I really couldn't explain to you why except that it's obvious that they are inspired and having lots of fun. The lyrics to "Don't Bore Us" reflect my sentiments about music pretty well. I hope they keep it up. (PC)
($3.25 ppd: 206 Records, 8314 Greenwood Ave. N. #102, Seattle, WA 98103)

THE FIENDS - "In Scareo" 10"

Excellent, vibrato guitar and farfisa punk rock, that's how THE CRAMPS used to be. If only the FIENDS had the charisma Lux has, they could be really awesome. (EC)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

FINAL WARNING - "Stop Vivisection..."LP

One of FINAL WARNING's energy packed live sets is captured here on a 12". If you're not familiar with their earlier releases, they play a DISCHARGE style of hardcore, but with enough power and hooks to keep the listener wanting more. This live recording does em justice, and they played a damn tight set. They didn't make it out here on their US tour due to a personnel tragedy. Judging by this record, if they did make it out they would've smoked live. (MW)
(Nuclear Sun Punk, CP 114, 34170 Gorizia, ITALY)

THE 5.6.7.8.'s - "Continental Hop/ Jump Jack, Jump"

This is a slightly different sound for these gals. Real full and almost overproduced, with some saxophone and some overdubbed tracks. Not to worry, though. Their inherent amateurishness and garbled English shine through the gloss, and the record ends up being a winner. (CH)
(Time Bomb Records, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shin-saibashi, Chuo-ku, Osaka 542, JAPAN)

THE FONDLED - "Hey, Hey We're..." CD

I saw the FONDLED once - I dunno a few years ago, they were so god awful drunk I nearly laughed my butt off. Anyway this is super duper dork punk with songs about socks, school, some chick named Veronica, and just plain silliness set to obnoxious HC with mixed gender vocals,which seems to be on the brink of falling apart into a heap at your feet any second. Next time you see Toni ask her to do her Darby Crash imitation for ya. (LD)
(Theologian, PO Box 1070, Hermosa Beach, CA 90254)

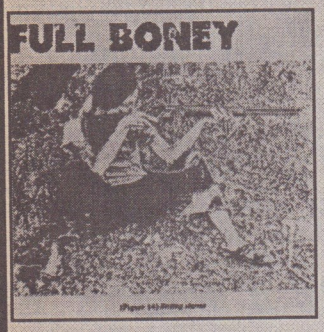
FORTUNE AND MALTESE AND THE PHABULOUS PALL-BEARERS - "Live At Harvey's" LP

Hey how about this? A band from the Detroit/Ann Arbor area that plays for fucking ever when they are on stage! Sound familiar? What peculiar geographic anomaly affects these poor souls? I really like some of the songs on this record, but what they needed to do was "Weed" through the tapes of this show, throw out all the songs that are on their first LP, throw out all the shitty songs, throw out the tired covers ("Action Woman"? c'mon.), throw out the drunk girl standing next to the mic going "Wooooo" after every goddamned song, and put out a nice little 4 song EP, at the most. (CH)
(Don't Mind If I Do Records, no address)

4-SKINS - "The Best Of The 4-Skins" LP

The fuckin' 4-SKINS! The slab has all the essential songs for you punks and skins. Such classics as "One Law For Them", "Yesterday's Heroes" and "Wonderful World" still ring loud and true for working class people everywhere. This comp traces the band through many line-ups and several albums both on Secret and Link. The band's first vinyl releases were on the two early "Oi!" comp albums. This English anthology does a good job for a reasonable price. Look for a domestic (U.S.) Dojo Records version to save more dollars. (BR)
(Dojo Records, PO Box 281, Canterbury, Kent CT1 2BB, ENGLAND)

# MUSIC REVIEWS




**FULL BONEY - "La Sullen Teen" EP**

Know those moments of resolution after an intense fight or trying experience in general? Where you are raw and blown, but surging with feelings of renewal? That's what this EP brings to mind for me. That process of healing and growth. This band of women from SF really know how to knock out a tune, and make simple arrangements sound powerful and just right. Comes with a nice booklet, too. (BG)
(Allied Recordings, PO Box 46083, San Francisco, CA 94146)

**FUN FUN ATTITUDE - "She's Gone To Hawaii" EP**

This Japanese trio plays bubblegum punk, and sings in accented English with a contagious enthusiasm. The single lacks a picture sleeve, but sure has no lack of tuneful energy. (MC)
(Let's Play Tennis, 2-8-26 Nakakokubun, Ichikawa-shi, Chiba 272, JAPAN)

**THE GAMMA MEN - "440" CD**

This San Diego quartet plays punk and rock, with emphasis on the latter. Two songs, "Let's Make 'em Shake Tonight" and "In Love with Negativity", had a neat sort of rockabilly sound to 'em. But overall, this was a pretty tame release, and the lyrics were pretty cornball in general. (CW)
(NKVD Records, PO Box 60369, San Diego, CA 92166)

**GOOD RIDDANCE/ILL REPUTE - split EP**

More friggin' split releases, this time it's current contender GOOD RIDDANCE and (of all people) Oxnard, Ca's own ILL REPUTE (gets the "....eh, these guys still around??.."). The two tunes from GOOD RIDDANCE are good solid melodic, punchy, well crafted punk rock that's big these days. ILL REPUTE, on the other hand, still sound like they're recording in their basement and barely out of their teens (okay, maybe in a basement with an 8-track), which to some people is a good thing but in this instance is definitely not. As (LD) once said in these very pages: "....makes me nostalgic for my old Mystic Super Seven Sampler 7"..." , but come to think of it, not really. (HD)
(It's Alive Records, PO Box 6326, Oxnard, CA 93031-6326)

**GRIMCRACK - "Bad Day Every Day" CD**

Old school punkrawk that's got a little STIFF LITTLE FINGERS (especially in the guy's singing) and a little oi. With a description like that one would think that these guys would be the SWINGING UTTERS of Florida and would so be if they tightened up their songwriting. Twelve songs in all, chock full of, surprisingly, anti-work sentiment and tunes of personal frustration and anger amid the usual churning punk-rock riffs. Songs with that "old school as opposed to hardcore" tempo, gruff vocals and hooky guitar lines. (HD)
(Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742)

**GOTCHSTYLE - "Big-Boob Dancer" EP**

Although this band is from Japan, they sound like every other West Coast pop 'punk' band. If you like to listen to records without good ol' mom and pop throwing a fit, then this record will surely meet their approval. The name of the EP may upset them, but that may also upset a few punks, too. Oh, and be sure to ask mom if you could bake cookies together while listening to this. (MA)
(Counselor Records, 852-5 Nagaham, Maizuru, Kyoto 625, JAPAN)

**H100S - CDEP**

Ok, here you have their "Distort Cleveland" and "Texas Death Match" records on one of those funky 3" CDs. Though their first 7" is mysteriously missing from this collection(???), these 9 songs of some of the most essential hardcore to come along in ages. Raging 'fuck you' punk by those who think the most efficient way of population control is taking bricks to peoples heads. If you haven't heard them, it is high time you did. I certainly hope that the next person that tries to assassinate the President will be listening to H100's when they pull the trigger. (RC)
(Profane Existence Far East, 35 Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

**H2O - "94-95 Four Song Demo" EP**

Semi-melodic hardcore with sung vocals and bass-driven songs railing against the sell-outs of the straight edge scene. If this is an example of where SE is going then I'm happy about it - this band has their roots firmly planted in traditional hardcore but have progressed without going metal or emo. I like this. (AM)
(Eye Ball, PO Box 1653, Peter Stuyvesant Stn, New York, NY 10009)

**HABITUAL SEX OFFENDERS - "Cracked Rear Entry" CD**

An appropriately titled band, these perverts really have a good time saying things like "pussy" and "fucker". Quite a weird release in the fact that there are seven songs, a couple of answering machine messages and then if you make it to track 69, you'll find a complete live recording. Basically pervert 1-2-1-2 punk rock with a bunch of poorly executed grossed out cover tunes. For instance, "Sweet Home Alabama" becomes "Sweet Juicy Vagina", and "The Facts of Life" gets grosser and grosser. I like some of the concepts, but the delivery leaves a little to be desired. (HM)
(Chicken Ranch Music, PO Box 1157, Ruston, LA 71273)

**THE HALFBREEDS - "I Lost My Head/I Don't Like You"**

Good Old Mr. Robbie Fields, after making money off UXA, REDD KROSS and countless others, is cashing in on the garage punk scene, God bless him, the man always had taste. THE HALFBREEDS are excellent '60s punk but at the same times with very twisted spoken intros and YMA SUMAC choruses. (EC)
(Posh Boy, PO Box 4474, Palm Desert, CA 92261)

# MUSIC REVIEWS

HALFLINGS - "A Kiss For Christmas/You're The One For Me"
Christianity is more than just a way for child molestors to avoid paying taxes, it's the religion of 82% of all Americans. (That figure rises to a whopping 96% among mass murderers.) You have credit the Christians for the all time number 1 public relations gimmick, a fake "birthday" for their central figure toward the end of each year. I've always been puzzled when people who call themselves "punk" put out records endorsing phony religious bullshit, but it happens every year. I won't play along. I refuse to review the side of this record that actually mentions mistletoe. The flip is damn catchy pop-punk which I recommend. (MC)
(98 Lancaster Ave, Frazer, PA 19355)

HELEN LOVE - "We Love You Pop Boy Girl" EP
More PRIMITIVES meets BERLIN from the bubblegum HELEN LOVE. This was cute for a single or two, but this has lost its charm real quick. BUZZCOCKS and RAMONES references are nice but not nearly as nice as a little guitar. Too techno even for this new waver. (RL)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

HELLBENDER - "Footprint Of The American Chicken" CD
Oh, cripes. HELLBENDER. It's okay, if you don't mind painfully rhymed, silly lyrics (with some lifted prreeeety heavily from a FUGAZI song.) The music is melancholy, drawn out SAMIAM-type stuff influenced by FUGAZI in all the wrong ways. I'm not impressed, but you may be. (BB)
(Reservoir, PO Box 790666, Middle Village, NY 11379)

HEROINES - "Big Pink" EP
Standard, riffy mid-tempo punk — but the real distinction comes with the screamed female vocals abetted by a solid sense of humor. The simple production makes "Where's Dudly Now" sound almost like a slice of rough, '78-ish punk — which is fine in my book; but the real standout is the title track — a hilarious, near non-stop set of screams set to a catchy guitar riff. Loose, fun, and pressed on cool pink vinyl. (SS)
(PO Box 92761, Henderson, NV 89009)

HEROMAKERS - "201/Laslow's Pajamas"
Sometimes PARASITES lead guitarist Rob Green fronts his own band this time out, and the B side is a cool spy theme type instro. "201" is a killer A side, kind of DESCENDENTS with weird vocals. A real find! (MC)
($4 ppd: Jason Duncan, PO Box 453, Clemson, SC 29633)

HIGHSTRUNG - "Valerie 23" EP
Another instance of a half-assed cover housing a surprisingly decent record. Man, punks and aesthetics, sheesh...Actually the cover photo on 2nd glance is fucking weird. Hooky break neck hardcore with silly lyrics and song titles like "Scabs", and even better, "Pee Packs & Crap Sacks". No information but being on House O' Pain— I assume they're from Nashville, but who knows. (LD)
(House O' Pain, PO Box 12861, Nashville, TN 37212)

HILT - "Joey Ellis" EP
A weird record. The band seems to be running at one speed and the singer at another. It's especially obvious with songs like "Guilty" - it's almost as if they're practicing songs for the second time in the studio. There's certainly some good ideas - "ShitBrownSuit" has a great first half, but degenerates into a free form mess. Perhaps the label name is more ironic than they intended. (TM)
(Hasty Decision Records, PO Box 430058, Houston, TX 77243)

HUMAN ALERT/BLAZE A TRAIL - split EP
HUMAN ALERT from the Netherlands kick down 5 tracks of decently recorded live material. They reminded me of SEPTIC DEATH at times. Not bad. On the flip side BLAZE A TRAIL caused me to blaze a trail out of the room with their onslaught of crappy pop punk. Yech! (RC)
(Forest Records, c/o Hideyuki Okahara, Ceramica 2 #301, 2-1-37 Minami, Kokubunji, Tokyo 185, JAPAN)

THE IGUANAS - LP
"Iggy Pop's First Band"! Yeah! Jim Osterberg's first musical venture, THE IGUANAS started out as a three piece surf instrumental band with the man who was to become Iggy playing drums. This lineup provides seven of the tracks on this LP. A year later (in 1964) they added a guitar and a bass player and really started tearin' it up. The remaining eleven tracks, (including "Again And Again", the first song Osterberg ever wrote) are with this lineup. This is an outstanding LP, with some songs as raw as anything THE STOOGES ever did, and a must for any enthusiast of '60s punk. (CH)
(Norton Records, PO Box 646, Cooper Stn, New York, NY 10003)

INDEPENDENT THREAT - "Who Cares?" CD
This three piece does the mid to late '80s hardcore thing so straight forward it gets boring after the first couple of songs. The potential is there, gruff vocals and heavy guitars but aside from a couple of songs they never let it fly. I suppose this is what LIMECELL would sound like if they just learned how to play and were on downers. (RM)
(Independent Threat, 8 Gordon St., Brantford, ON, N3S 2M6, CANADA)

INFECTIONS - "Kill For You/The Sign Of A Good Time"
I have the distinct pleasure of living in the flat above Rip Off Records' SF headquarters so I hear THE INFECTIONS play a couple of times a week. My roommates and I try to drown them out with the TV, but sometimes we aren't successful so we dance around the kitchen and playfully refer to them as the "new" RIP OFFS which basically, if you haven't heard, is what they are. So you pretty much know what to expect that good ol' 77 punk rock. This time around they pay homage to THE HEARTBREAKERS doing a replication of the infamous Richard Hell-era "bleeding hearts" publicity photo, and in sound as well—a bit more of rock and roll with some really cheesy lyrics: "I wanna take you home, I placed an order to go", "Let me prove to you that I'm not gay", etc. Fortunately, these elements add a little humor to some great songs. (CK)
(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

# MUSIC REVIEWS

INFECTIONS - "Kill For You/The Sign Of A Good Time"

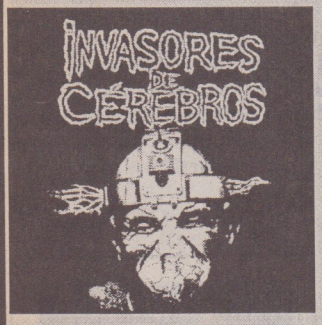
Here's one of those cases where a band that seems to be missing something 'live' can make a hot record. On stage, this new band (the core is Greg and Shane of the late RIP OFFS) comes off as too studied when trying to be serious, and not loose enough when trying to be fun. Yet on their (debut) vinyl, those tendencies have zero impact, and the band delivers (seemingly) shorter and more energetic versions than the 'live' show. Both songs are of the quality we've come to expect from these guys, and their verging a bit more towards the 'rock' in 'punk rock' doesn't stand out as much. Hope they can convey that excitement 'live' again. (TY)
(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

INHALANTS/1,4,5'S - split EP

I missed the ONE-FOUR-FIVES when they played locally last night, and I almost missed them here. Two quick tracks that are over almost as soon as they begin. Both they and the INHALANTS are from the bare-bones, minimalist, lo-fi school of p. rock, simple, to the point, no excess fat... A good pairing of bands on this split, though I would have liked a little more of each. (JR)
(Peek-a-Boo Records, 2502 San Antonio #1, Austin, TX 78705)

INSANE YOUTH - "Breakthrough" EP

Super fast energetic thrash from this Japanese trio, with more of an early eighties hardcore sound than crust or grind, just distorted guitars played at a hectic pace and hoarse vocals screaming the Japanese/English lyrics. The occasional wanking solo cuts through to make my hackles rise, but they never last long. Way above average. (AM)
(Dan-Doh Records, "K-Club" Honmachi 2-1-21, Palms Bld F, Kochi City 780, JAPAN)




INVASORES DE CEREBROS - "Guerra Nas Ruas" EP

A solid release from a Brazilian band. On side A, I.D.C dish-out 3 fast hardcore attacks, similar to those of the Brazilian HC bands of yesteryear (no personnel listed, but the address belongs to the singer of the late OLHO SECO). On side B they slow down a tad to play 2 punk anthems. This might be a little hard to find, but worth the time spent. Plus they do "I Wanna Be Your Dog.". (MW)
(Desculpe Atura-Los Records, Fabio R. Sampaio, CX Postal 344, Guarulhos-SP, CEP: 07111-970, BRAZIL)

J.F.A./JACK KILLED JILL - split 45

A split with crusty vets JFA backed with young upstarts JACK KILLED JILL. The J.F.A. track ("Mr. Secret Agent Man") does not make me yearn for any new stuff from this band. Despite the title, their song is an original that features cheese piano parts and overall lackluster singing and playing in a quasi-new wave/ska way. JACK KILLED JILL naturally does their updated AVENGERS thing with a decent (not great) tune. In this round, the young-uns comes out ahead. (HD)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

JACKIE AND THE CEDRICS - "Cottonpickin'/Wine Wine Wine"

Well, this band is like a household name by now.... these days this kinda stuff is pretty boring to me but I have to admit that THE CEDRICS are better musicians than most. I remember seeing them when they first came to the States and they blew THE PHANTOM SURFERS and THE TRASHWOMEN right off their home stage. They've been doing it fer some time and like most Japanese bands they are masters at their craft. I prefer their instrumentals to their vocal numbers but you won't find this in my collection back home.... but the full color photo on the cover is so nice and crystal clear that it makes me think of Tina Lucchesi juicing in her tight red panties.... oh my god, I think I need a full body rub down... Bruce, did you cut yer fingernails down yet???????? (SW)
(Norton, PO Box 646, Cooper Stn, New York, NY 10003)

JAKKPOT - "Just One Fix" EP

Let's see... the A side of this slab is a punky, upbeat number that sounds like the SUPERSUCKERS' "Gravity Bill" EP but with tougher vocals. The B side is a bit slower and has more of a straight rock sound. If AC/DC took a stab a punk this is how I imagine it would sound. Not bad. (RM)
(American Punk Records, 802 S Broadway, Baltimore, MD 21231)

JENIGER - "Drink Your Tea" EP

Hoarse, noisy, and a song called "Traffic Bullshit". Winner for sure. JENIGER blast onward - unleashing their wrath on drug pushers, auto dependents, the church (any of 'em), and entire cities. Fuck yeah. Certainly a band who've done no wrong - lyrically or musically. (TM)
(Bronson Records c/o Kay Buchheim, Stargarderstr 32, 10437 Berlin, GERMANY)

JOHNNY REVOLTING - "Become Revolting" EP

Uptempo poppy punk here, in the vein of SCREECHING WEASEL or maybe CRIMPSHRINE, with humorous lyrics about teen idols and glue sniffers. Well played and recorded, with better than average snotty vocals. Four songs, not bad. (AM)
(Peep Show Records, 71 Ivy Lea, Buffalo, NY 14223)

JUDGMENT DISORDERLY/ CRANKS - split EP

CRANKS bust up with some totally generic punk - and I mean that in a good way. Basic, repetitive and catchy - this would be on a Killed By Death if it came out fifteen years ago. Maybe there's hope for KBD #62 or whatever. JUDGMENT DISORDERLY (sic) go for the throat with a louder, faster, shorter and definitely shorter approach - they don't even bother to stop between some songs. Nothing too intricate - remaining elemental can have plenty of strong points. Great stuff. (TM)
(Dan-Doh Records, K-Club Honmachi 2-1-21, Palms Bld BF, Kochi City 780, JAPAN)

# MUSIC REVIEWS

KITO/KONSTRUKT - split EP

Really wasn't everything I'd hoped it'd be. The KITO stuff didn't knock me over as their single on A.W.A. did, and the KONSTRUKT side seemed very unfocused, almost to the point of being improvisational. I'm sure both bands are capable of much more - KITO have proven it in the past, and KONSTRUKT's noisy approach was good, but they could stand to tighten things up a bit. Looks nice.... (TM)
(Hammerwerk c/o Dielmar Eicher, Allerheiligenplatz 11/37, A-1200 Wien, AUSTRIA)

KNOCKOUT - "Think It's Time" CD

More like "think it's time to quit". Sorry, but this psychobilly/punk band stinks of something foul. They are similar to the GOTOHELLS, but the vocals are weak, the guitars override the bass, and the drummer noticeably slows down in the middle of the same beat. On the other hand, there were three things I liked (and no, it's not the music). The collage of strange people doing strange things, the cute bass player, and the butt crack 'surprise'. (AT)
(Dr. Dream Records, 841 W. Collins Ave, Orange, CA 92667)

THE LAST SONS OF KRYPTON - "Atom Bomb/Meteor"

This is the (unfortunately, all too rare) kind of find that keeps me being a record collector—really snotty garage punk from some unknown band from god-knows-where in the Midwest. Both songs rip, but then you get two other songs that are not listed on the cover or on the record itself. Classic stuff. (TY)
(Decay Records, 1219 S 18th St, Manitowoc, WI 54220)

LEGITIMATE DEFONCE - "Va Basta" LP

Fast paced, high energy hardcore in a mid '80s style, done all in French. Emphasis is on the driving guitar parts and the melodic, angry vocals. I find something uplifting in their sound, too. A pretty solid release. (BG)
(Panx, BP 5058, 31033 Toulouse Cedex 5, FRANCE)

THE LET'S GO'S! - "Rock 'N' Roll 7"" EP

3 out of 4 songs on this actually have rock'n roll in the title and the other has the band name in it. Now that's pretty impressive. Sixties garage punk stuff. Dirty, catchy and they'd probably be lots of fun to see at the Purple Onion. (CK)
(Stiff Pole records, PO Box 20721, St. Petersburg, FL 33742)

LOAD - "Lumber Jack Death Luge" EP

Pounded to the mat with power riffage. The sludge of distortion pain, mixed with a bag of power chords and add some real scales. Way better than the usual MAN IS THE BASTARD crap. A total throwdown of feedback and wrestling. If you don't understand, I'll just say the best of FLIPPER and the best of PUSSY GALORE with Rick Flaire on vocals. This is the kind of shit that only the truly twisted alcoholics could come up with. (SM)
(House O' Pain, PO Box 120861, Nashville, TN 37212)

THE LORD HIGH FIXERS - "Once Upon A Time Called...Right Now!" 10"

THE LORD HIGH FIXERS, much like JACK O'FIRE, are a good idea that seems to not quite work more often than not. I will lay the blame here on the songs, since their originals tend to wind up sounding like only slightly "punked out" bar band blues rock while their covers of the ANIMALS and the CREATION (and their rip off of the "Class War" riff) are quite passable. I'm glad that they're at least trying, though. (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MSC - "Busdriver's Digest" CD

Varied pop punk stuff with dopey lyrics. Pretty much hit or miss on each song. The cool stuff includes 2 tributes to Bill Stevenson; the appropriately titled "B.S." with munching and shitting sound effects, and silly lyrics like "he can eat a lot, and he can eat real fast", and a straight up version of "Myage". They also spoof GREEN DAY with a goofy diddie "Gren Day", and a cute version of the Golden Girls' Theme. (HM)
(Air Bladder Records, 110 Spruce Dr, Monaca, PA 15061)

MACH KUNG-FU - "Bugged!" 10"

This gets my vote for most wacked out record of the issue. Mutated surf instrumental sound that's cleanly recorded but manages to nonetheless have all sorts of weird sonic crud going on; almost as if CEE BEE BEAUMONT used a surf guitar bass. Then the three vocal numbers are sung in an incredibly high vocal register. So crazy that it might just work! Personally, I like it; I can't say whether or not you will, but I guarantee it's not like anything that you're used to. (DD)
(Time Bomb, Toporo 51 Bldg., 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

MAOW - "The Unforgiving Sounds Of" CD

Formerly known as MEOW, these three gals crank out the roots garage rock-n-roll. A '50s flair a la THE CRAMPS mixed with current amateurish stuff like CUB. Totally energetic with a fun spirit. No dirt bag lo-fi posing here, just a blast of feel good '50s punk. (RL)
(Mint Records, #699-810 W Broadway, Vancouver, BC, V53 4C9, CANADA)

MASS MURDERERS - "Generations Dynamite" 10"

Like a battlefield from 1986. Pure metal guitar attacks with stop/start thrash drums. In the vein of BROKEN BONES, but done with more passion and heart. Full scale riot punks, with Van Halen lead guitar. A live recording that sounds fucking great, as if the band was set up in the room. Not unlike early MOTORHEAD. Vocals that scratch the surface of gravel breath, whiskey breath, forced out in rage and anger. It's all in French, no lyric sheet, but even if it's not, it is better than the 99% of the garbage that comes out in America! Tired of lo-fi? Try this one and a quart of beer. (SM)
(Mass Productions, BP 287, 35005 Rennes cedex, FRANCE)

MEAT SHITS/DEAD - split EP

Ugh, what a waste of vinyl. The MEAT SHITS have increased their use of homophobic and sexist titles lately, maybe because it takes the listener's attention off their weak attempts at playing grindcore. DEAD, unfortunately, follow in the SHIT's footsteps with really childish titles about golden showers and such. DEAD put out a couple of EPs in the past that were pretty intense and original grind, but regrettably they've regressed into porno-shock to sell more records. Complete crap. Period. (MW)
(Gulli Records, PO Box 550104, D-10371 Berlin, GERMANY)

# MUSIC REVIEWS

MASTURBATION/ALLEGIANCE TO NONE - split EP

This reminds me of the BLATZ/FILTH shitsplit of yesteryear. Excellent stupid thrash from the now defunct, MASTURBATION (why does it happen to all the good bands). MASTURBATION have triumphed with classics like "Too Drunk To Masturbate" and "I Can't Puke". They really take advantage of the two singer vocal assault, and back it up with some biting hardcore. ALLEGIANCE TO NONE are much more serious musically and lyrically. Lyrically A.T.N. is deep, dark and angry. The music follows suit, heavy, moody and solid, possibly like a serious version of FILTH. (HM)
(Laid Off Records, PO Box 82684, Portland, OR 97282)

THE MEOWS - "Little Things/Do Right Girl"

Two catchy high energy garage pop ditties on this slab from Spain. The vocals are sung in English. (MM)
(Louie Records c/o Cardinal Cisneros 9.1° Izqda. 28010, Madrid, SPAIN)

THE MOBILE MOB - "Freak Show" CD

Metal laden riffs, with hooks the MISFITS would have written if they were capable! Some of the strangest lyrics in a long time. To say it proudly, they are Europeon thick neck. Somewhere in between VENOM and BROKEN BONES. All the songs are about suicide and death. My favorite quote of the month comes from them: "Slamming through the pit, like a spinning razor blade helicopter." DUH couldn't have said it better. (SM)
(Primitive Art Records, PO Box 4049, S-30000-04, Halmstad, SWEDEN)

MOCKET - "Bionic Parts" LP

I saw this band play about a year ago and thought they were really weird—like German new wave or something. But this record is really rocking. Great raw production enhances stripped down punk tunes with synth splashes that makes me think of a better produced BIS. Strong male/female vocals point out the melody where once there was none. Some parts sound like the second ULTRAVOX album. I'm fucking gonna buy this record today. (LH)
(Punk In My Vitamins, PO Box 2283, Olympia, WA 98507)

MODEL ROCKETS - "Stick It Out/Waiting For You"

A good power pop release from this Seattle outfit. I saw these guys once and they were good but not great, but this sounds quite strong. Very early '80s sounding with two cool tunes with hooks and guitars a la THE PLIMSOULS or GOO GOO DOLLS. (RL)
(Rock & Roll Inc, PO Box 57116, 28224 Pozuelo, Madrid, SPAIN)

MOLECRICKET - "So Old" EP

This could almost be classified as emo-core except for the smooched up cigarette butt on the cover. Overall I thought this was pretty damn cool. It's melodic and emo-like, pulls your heart out like a chunk of ice and thaws it with its putrid noise. Tough, sing a long stuff old-school style. It even swayed a toughy like me. (AI)
(Outright Records, no address)

THE MONO MEN - "Monster/You Must Be A Witch"

Two excellent tracks here. The A-side is a cool surf-punk-abilly instrumental that truly rocks. The B-side is an eerie version of the LOLLIPOP SHOPPE tune (you know, Fred Cole's '60s band, pre-RATS and DEAD MOON) with a heavy underlying guitar, but still somehow managing to remain catchy. A very cool record. (KK)
(Man's Ruin Records, 2415 3rd St #239, San Francisco, CA 94107)

THE MONSTERS - "Rock Around The Tombstone/Play With Fire"

The legendary LIGHTNING BEAT MAN with a full band. A side is a basic CRAMPS-ish, rockabilly derived toe-tapper. B side is a scary, fucked up version of the ROLLING STONES hit. (DD)
(Voodoo Records, Zeller, Bahnstr 92, 3008 Bern, SWITZERLAND)

MORAL CRUX/BORIS THE SPRINKLER - split EP

BORIS re-explore the should-be-long-forgotten genre of "funny" country-punk to no avail but proceed to surprise us with a non-offensive, actually quite catchy tune, "Attitude". Not the MISFITS song but one that reminds me of a better MISFITS or slowed-down DESCENDENTS song. MORAL CRUX churn out three uber-generic Ben Weasel-inspired duds. Okay, you less jaded types would actually like them 'cause they're pretty well-executed. They too have one distinctly MISFITS-esque bit as well. What's the deal? (PC)
(They Still Make Records, 3209 N Elston Ave. 1R, Chicago, IL 60618-5827)

MULTIPLEX - CD

God-damn, this bands just keeps on getting better and better. Totally fast insane Japanese grindcore that copies no one. Unfortunately, there's only 5 tracks plus an 'electro' remix, but it works in their favor for it leaves the listener begging for more. What's funny is that the cover is a total techno-graphic, which will probably lead to some rave nerd picking this up and getting his Dr. Seuss hat blown right off his head. This is a must-have for any speed freak. (MW)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo 164, JAPAN)

THE MURDERERS - "No Fuckin Rules" EP

This is beercore I tell you, absolute beercore. Raging punk full of spikes, mohawks, and tattoos. And any band that misspells the lyrics of their own songs, is really striving for the most punk points. This falls nicely between CODE 13 and FLEAS AND LICE. "We're punk, so fuck you!" (RC)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

# MUSIC REVIEWS

THE MUTE ANTS - "Introducing..." EP

Silly three chord punk about dancing, girls and being bored. Mostly pretty catchy sorta like early RAMONES but more like early CELIBATE RIFLES. Solid punk rock stuff the old school way. (LH)
(Zou Gratz Records, 18168 Daybreak Dr, Boca Raton, FL 33496)

MY GUN NAMED TRINA - "Class Clown Reformed" EP

Fast paced ska with a touch of ska-core. Reminds me of HOODLUM EMPIRE only better. Funny story telling songs with pro bass lines, great guitars, and a sax. The vocals are OK but could be better. Put all that together with clearish-blue vinyl, a collage full of weird people, a Crock-adile Dundee spoof, a nice goodbye from the band, and a message from Homer Simpson, and you've got a great record that's worth whatever you paid. (AT)
(Endless Fun Records, PO Box 481, Tombstone, AZ 85638)

MY PAL TRIGGER - "The Riverview Mentality" EP

Okay, not totally original music here. But it's fun, like a good snack before a big meal. A lot like early JAWBREAKER. Not ridiculously, but if you're a fan of "Busy" you'll like this. So-so production and mastering actually helps give this a full sound. (LH)
(Mighty Idy Records, PO Box 7756, Clearwater, FL 34618)

MYSTERY DATES - "Man In the Middle" EP

Existential Vacuum continues to dig up great lost Texas punk... here is San Antonio's MYSTERY DATES, who veer between contemporaries THE BIG BOYS and THE LEWD in sound and attitude. The bass wanders into walls, dragging the guitar around with it, damaged vocals, speeds accelerating toward the imminent hardcore blur without losing *the hook*. From '82/'83, a worthy purchase for any fan of..... punk rock! Only 500, get off your ass. (RW)
(Existential Vacuum, PO Box 49984, Austin, TX 78765)

NATION OF LEPERS/60 CYCLE HUM - split EP

Leave it to Reality Control to put out two of the most challenging punk bands around. Both opt to leave tradition behind in search of something new and more expressive. NATION OF LEPERS seem to have found a better vehicle, but both are interesting. 60 CYCLE HUM boast two bass players and tend towards overly complex arrangements in place of solid grooves. It makes for difficult listening at times. The second song works best, with it's slow looping tension. N.O.L. take mid period NEUROSIS as a starting point, and then fly off into their own brand of dementia from there, utilizing well placed samples and creatively chaotic orchestration. The record includes a thought provoking story as well. This is for the musically adventurous. (BG)
($3 ppd: Reality Control c/o John Lyons, 5970 Birch 2, Carpinteria, CA 93013)

THE NEANDERTHALS/THE KAISERS - split EP

Recorded live at CBGB's in New York in April of last year, this must have been some show! Also on the bill that night were THE PHANTOM SURFERS and THE PLANET ROCKERS. I like THE KAISERS particular brand of Beat slop better than just about anything these days, so I'd have to say their two songs are the standouts here, but THE NEANDERTHALS two are okay, especially their LITTLE RICHARD cover, "Ooh My Soul". Get this one. (CH)
(Spinout Records, 4402 Soper Ave, Nashville, TN 37204)

NEW BOMB TURKS - "Stick It Out" EP

I admire this band for many reasons: for being around a while now, for their consistency after they were no longer flavor of the month (although that may be relative in retrospect, who knows where they may go popularity wise), and for rocking as fucking hard as ever! This latest piece of total satisfaction is as good as the best shit they've put out. Our lords of drunk-punk have still got the gumption to kick you in thee ass!! Check out their cover of the classic "Job" by the NUBS. (RY)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

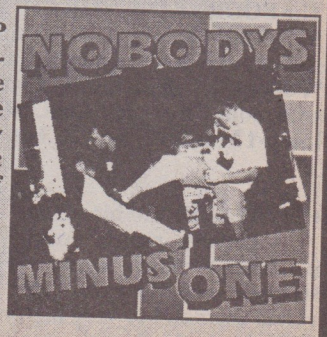
NIGHTJARS - "Acid In Your Face/Hang Me Out To Dry"

The A side of this 1990 British pop single is really catchy with some cool guitar riffs. Fans of the C-'86 British scene will like this one a lot. The flip is slower and more typical of mainstream UK pop, but also pretty good. (MC)
(Nightjars, 16 Oaklands Ave, Wistow, Huntingdon, ENGLAND)

NO CRISIS - "Everything" CD

Another "from the vaults' release from the folks over at GTA - in this case NO CRISIS, an OC/LA band who existed from the early-to-mid '80s. Included are all the tracks from their "She's In The Scene" 12", as well as demos and a few live tracks. Not necessarily the best of that era - and I don't know what band really needs a 27 song CD, but for fans of bands like CHANNEL 3, you're guaranteed not to be disappointed. (LD)
(Grand Theft Audio, 501 W Glendale Blvd #313, Glendale, CA 91202)

THE NOBODYS - "Minus One" EP




Super fast and snappy hardcore, melodic in the early '80s sense (not in the pop punk sense). These guys rip, delivering nothing fancy (and sure not a whole lot in the lyric department), but done with tons of energy and enthusiasm, not to mention tightness. Six songs, all catchy, a few even over the top. (TY)
(Just Add Water, PO Box 453, Clemson, SC 29633)

# MUSIC REVIEWS

NUMBFIRE - CD

Decent pop punk from Germany (vocals in English) in the WESTON/GOOBER PATROL vein. Good production and catchy tunes with a few slow ditties tossed in. Although not near the top of the heap, this would make a fine Lookout or Fat release. (RL)
(Epistrophy, PO Box 312, 30003 Hannover, GERMANY)

OBLIVIANS - "Strong Come On" EP

Though this may be a smidge better in the recording capacity, than...than what? Than their other recordings, or than a rolling garbage can full of their other recordings? OK, than their other stuff, but it still ain't something I'm willing to get excited over, even if they are the best of all those southern US lo-fi grease-rock outfits. I've never seen them, so I s'pose I'll never know what they've got until I do. I'll save my money for that chance. (RY)
(Crypt Records, 1409 W Magnolia, Burbank, CA 91506)

OBLIVIANS - "Popular Favorites" LP

Usually this band is hit or miss with me 'cause I've heard some real crap from them in the past.... this time I'm a little taken..... I tried desperately not to like this but there's something about it that grabbed me. The production is very good... it's got an unusual power to it.... total swamp rock with like one super buzzsaw sounding guitar blaring out of one of the channels... some songs are better than others but overall fer an LP it works pretty fucking well.... Actually some of the songs sound creepy to me but I think that's because the clarity of the production really doesn't bury the weird mess that's going on here. Tim Yo sez that some of the numbers remind him of CANNED HEAT.... way back when Tim and I used to smoke pot in high school. (SW)
(Crypt)

THE ONYAS/ROCKFORD FILES - split EP

Damn! I wish THE ONYAS would've recorded these tracks in a studio as opposed to live. Shitty recording aside these guys lay down the law. Fast, no frills shit that reminds me of TEEN-GENERATE. On the flip THE ROCKFORD FILES start off with a rad Simpsons sound bite after which they rev it up and get it going with their surf meets country approach. Good music to drink a Bud to. (RM)
(Knuckledrag Records, PO Box 666, Indooroopilly Q 4068, AUSTRALIA)

THE OPPRESSED - "We Can Do Anything" LP

One of the coolest oi bands ever doing covers of SHAM 69, The FOUR SKINS, THE COCKNEY REJECTS and THE LAST RESORT. The songs, seventeen total, are done true to the originals with all the power and urgency left intact. Hell, their version of "Police Car" rocks harder that the original. The Moreno brothers swan song? Let's hope not. (RM)
(Step-1 Music, PO Box 21, Trenton, Kent, TN30 7ZZ, ENGLAND)

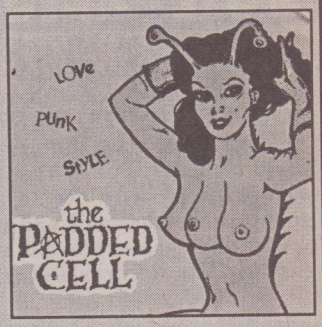
OUTSTAND - "White Cane" CD

Pensive, rockin' music. Good and creative, odd-sounding production which works very well. Lyrics deal with personal struggle, anti-vivisection, etc. Swedish band, English lyrics, universal themes. My very high recommendations. (BB)
(NBL Records, Gasveksgatan 22, 462 34 Vanersborg, SWEDEN)

OVERLAP - "Sixteen" EP

Mid tempo pop punk like SCREECHING WEASEL. Vocals reminiscent of SCREECHING WEASEL. "Whoa's" a la SCREECHING WEASEL. Not nearly as good as SCREECHING WEASEL. Stop the madness! SCREECHING WEASEL. (RL)
(Suburban Home Records, 2695 Colorado Ave, Boulder, CO 80302)

THE PADDED CELL - "Love Punk Style" EP




"Leave Me" is a catchy twisted love song, kind of a DEAD BOYS feel, I like it a lot. Good for playing over and over. Same with "Alianne" (as in alien), but it's slower. One more song about jerking off, forgettable. Excellent cover. (GS)
(Radio Blast Recordings c/o Tom Van Vlaak, Buchenstr 18B, 40599 Düsseldorf, GERMANY)

PANZERKNACKER - "Über Uns..." 10"

First off, I absolutely do not understand what drives ugly people to put out picture discs. Four ugly guys and two ugly dogs - what's the point? The content of the disc is no more pleasing than the packaging. A dozen or so very average German oi songs. I do give them credit, however, for including the lyrics of all songs and even some short explanations for some of the cuts. (KK)
(Cinderella Music c/o Martin Kemming, Postfach 100906, 46206 Bottrop, GERMANY)

THE PEEP FREAKS - "Not Enough" EP

Good stuff, me like. At first this band reminded me of an early BAD RELIGION. Then I realized I'm pretty dumb. Then they reminded me of SLUDGEWORTH with gruntier (if that's a word) vocals and a weaker drummer. Then I realized I *am* dumb. They're just your typical 1-2 beat band with semi-impressive vocals, and guitars. Don't get me wrong, I like 'em. You will too because, not only will you get the good music, but you'll get blue vinyl and a sticker of a chicken giving you 'the bird' so to speak. If that don't sell ya, nothing will. (AT)
(Jig-Saw Records, PO Box 392, Morris Plains, NJ 07950)

PERFUSES - "Lega Lisa Dub" EP

There's a lot of bad retro and oi out there these days and this record is no exception. From France (vocals in French), this is 1980-ish UK-ish stuff that falls flat. The bad CLASH "Garageland" cover only clinches it. (RL)
(Combat Rock, 7, Rue Du Paquis, 57158 Montigny-Les-Metz, FRANCE)

PHONORAKES/NO EXIT - split EP

Both bands are from Italy. PHONORAKES play tight hardcore with angry, growling vocals. NO EXIT play music in a similar vein, but get the prize for lousy lyrics: "But I'm just an angry dog!". Whatever. (CW)
(Rumble Fish Corp, Via G. Giusti 93, 72015 Fasano {BR}, ITALY)

# MUSIC REVIEWS

PHANTOM SURFERS - "Istanbul/ Tokyo Twist"

And to kick off the new "a look back but not too far back because that would be 'retro'" division of Mr. L's Lookout label are those lovable lugs of er.. looniness, the PHANTOM SURFERS. A side is an instro version of "Istanbul", you know that doo, doo, doo, (half count pause here) doo, doo, doodoo thing, otherwise known as that THEY MIGHT BE GIANTS song that they didn't write. The flip is an original twanger that combines the intro of "Turning Japanese" with the riff from "Mr. Moto". (HD)
(Lookout, PO Box 11374, Berkeley, CA 94712)

PIOLINES - "Anunciado En T.V." 2xEP

Twenty-two tracks, mostly in the spooky horror punk vein. Some stuff sounds hardcore, some garagey, some psycho-delic. It's all pretty interesting. Some sounds a bit like the EVIL HOODOO. All tracks are in Spanish, hey, they're from Madrid. Frantic, frightening, worth a listen. And I know you're saying to yourself "another great garage band from Spain"!!??!! But, yeah, it's pretty OK. (FR)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

PIPEFITTER - CD

1980's styled hardcore from Canada defanged of intensity by the Epitaph brand generic 'speed" tempo and super clean recording. No tension=no intensity, and the Epi-Fat tempo and generic drum beat stops and starts like a home appliance. Simliar to The NEIGHBORS or OUT COLD but with ADOLESCENTS-style guitar work. Beer drinkin', politician hatin', woman-leaving lyrics on line with most country music. (KS)
(Circus Maximus Records, PO Box 27213, Collingwood, Vancouver, BC, V5R 6A8, CANADA)

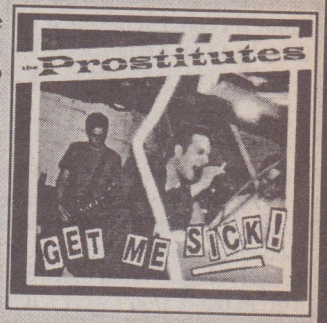
POBEL & GESOCKS - "Oi! Punk Pervers" 12"

It seems most Euro-oi that I hear today is the stuff that really seems to tickle my fancy (of course there are exceptions like ANTI-HEROS, SHOCK TROOPS, too many to go into here and now). This 12" by POBEL & GESOCKS (I wish I knew what their name means and all the lyrics are in German) rules big time. It has all the successful ingredients of the oi style: 1. upbeat catchy pogo beat, 2. shout/sing along chorus (unfortunately in German, so unless you're German, forget it. And finally, 3. The all important anthemic feel. Another winner for Vulture Rock, who along with GMM and Headache continue to release quality oi stuff. (EY)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

THE PROBLEMATICS - "Bad Habit/Bad Bad Woman"

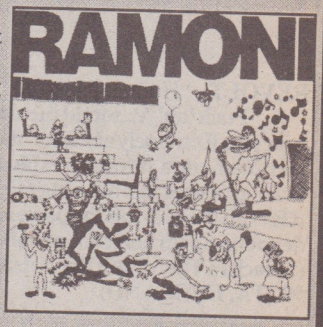
Look out asshole! This fuckin' single will rock yer miserable little world! THE PROBLEMATICS come slammin' into the punk terrain again with their high powered DEVIL DOGS kind of unrepentant scum punk. This is as good as it gets for Rip Off Records - ugly American bar-room punk rock as only these fucks can perform it. The songs are fast and loaded with nasty guitar noise. "Bad Bad Woman" has some straight ahead rock and roll credentials goin' for it. It could be mentioned in the same sentence as PAGANS and DEAD BOYS without embarassment. Go get the fuckin' record already, and look out for a few 3-song pressings. (BR)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

THE PROSTITUTES - "Get Me Sick" EP




Traditional mid-tempo catchy type punk rock with early hardcore influences. Cool lyrics about drinking and white trash families delivered by a vocalist that has found the perfect mix between singing and growling. Definitely worth looking for if you're into this type of music. (KK)
(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

RAMONI/THE BEAT OFFS - split EP




THE BEAT OFFS are trying very hard to be THE QUEERS but they sound like SCREECHING WEASEL. RAMONI are a RAMONES cover band, with spoof-like lyrics in Italian. (EC)
(Sotto Casa Records c/o G. Belcastro, Via Imperiale 35, 21, Genova 16143, ITALY)

RANDY - "The Rest Is Silence" CD

Very tight, well produced melodic punk with a strong commitment to fighting for change in an intelligent and nonviolent manner. This really rocks in a heartfelt way. They even have what most political bands seem to lack... a self effacing sense of humor. Check it out if you want all the hooks of power pop, but none of the sap. Includes a recipe for vegan veggie pie. (BG)
(Dolores Records, PO Box 129, 40122 Gothenburg, SWEDEN)

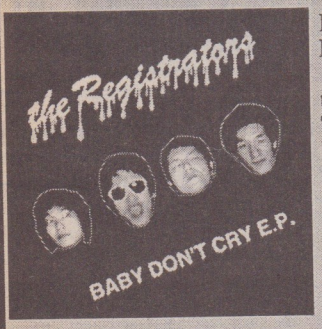
RAT BASTARDS - "Contaminated Minds" EP

This Chicago outfit plays NYHC style of music. Angry political lyrics with loud, fast music. Not a bad record, but nothing tremendously exciting either. (CW)
($3 ppd: Will E Survive, PO Box 2065, Northlake, IL 60164)

# MUSIC REVIEWS

THE REEKY SHANKS - "The Layman's Guide To The Armageddon" EP

They wear their influences on their sleeves. Some parts remind me of recent stuff by THE QUEERS. Some like older stuff by THE QUEERS. A few like really old stuff by THE QUEERS. Lyrics are retarded and the production sucks, but I don't think they would want it any other way. You like QUEERS? You will like. (LH)
(42 Records, 3101 Oxford Valley Rd. #520, Levittown, PA 19057)




REGISTRATORS - "Baby Don't Cry" EP

They're fast, they play hard, they're Japanese - the REGISTRATORS have a lot going for them as a band, and they're not likely to be deposed from their position of honor with new releases like this one. Three tracks - that's about three-fourths of a song per dollar - none of which break the strictly-enforced two-minute limit. Too bad there's no lyric sheet - "Right-Hand Masturbation" could be kind of funny if I could understand what the guy's saying. (JR)
(Freaked-Out Frequencies, Poelstraat 38 C-1, 9712 Groningen, HOLLAND)

THE REHABS - "King Of Hearts" EP

Think psychobilly, think poppy. If you can picture that, then you've got THE REHABS. If these guys don't get you up and dancing, then check yourself into an old farts home! Check this out, the singer, actually sings. "What more could you want", you ask? Well how about a great band. Don't worry, it's all included for your listening pleasure. Take my advice, buy this record. It's well worth whatever you pay, (maybe even more!). (AT)
(Just Add Water Records, PO Box 453, Clemson, SC 29633)

REVOLT - "Human Abattoir" EP

Fuck 'an' A...sound the alarm....this is an instant classic if I ever did hear one. Extremely abrasive hardcore, that trods along at a mid-tempos, and then outta nowhere explodes into 1000 mph thrash. Whew, I'm busting a sweat just listening to it. It has a certain COP OUT feel to it, only REVOLT speeds up the pace, and throws this one over the top. A great debut on an up and coming label. (MW)
(Smack In The Mouth Records, PO Box I.T.A, Newcastle Upon Tyne, NE 99 ITA, ENGLAND)

ROCKET 455 - "Go To Hell/American Soul Spiders"

When a band can write such a great song as "Go To Hell", I can't for the life of me figure out why they'd put a mediocre FLAMIN' GROOVIES cover on the b-side. Surely they must have at least one other song in their set that is as cool, catchy, rockin' and just plain fucked up, right? (CK)
(Human Fly, PO Box 24889, Detroit, MI 48224)

ROCKS - "You'r So Boring" EP

Hey, you want great punk rock? This is the real McCoy. Mr. Urbanski has done the world a favor by reissuing this 1978 classic. Six songs that sound like a cross between English and L.A. '77 styles, all of which stick to the bone. Not to be missed, so in the U.S. get it from Vacuum, otherwise write off immediately to Marek at... (TY)
(Small Axe, PO Box A2155, Sydney South, 2000 MSW, AUSTRALIA)

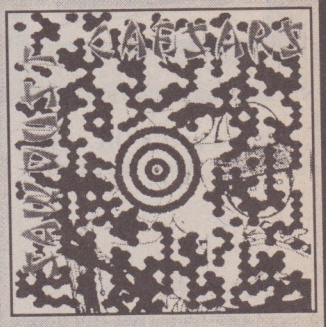
THE RUCKUS - "Alley Punk Rock" CD

I hesitate to call these guys a "poor man's RANCID", cuz maybe a better description would be a "destitute's man's TOTAL CHAOS". THE RUCKUS from Covina, CA, play pretty monotonous boring oi/street punk style tunes. Although there are a few shining moments, especially in the lyric department, the overall effect is sleep inducing (unless you're reading the lyric sheet). I think if they could push up the tempo a bit and add a little more catchiness to their tunes they could quite possibly rule the planet. With lyrics like. "Let's blow this place/politics explode/racists got to go/add the p.c.s to the pot/we can laugh for years while their bones fuckin' rot" how can you hate these guys? (EY)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

THE SATELLITERS - "Hi Karate!" LP

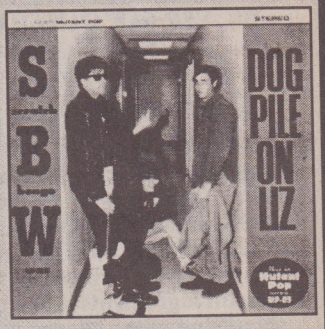
The incredible cover of the KINKS' "All Day and All of the Night" that opens the album almost sounds like a long-lost live track; from here on, the album can't help but lose a little steam, but the standard of '60s punk — on both originals and covers — is pretty strong (at least on the rockers). But about a third of the LP is psych ballads (like "Prisonshake" and "Celebration"). Not unlike that debut album by the MIRACLE WORKERS, though not quite up to the same standard. A little above average. (SS)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

SAWDUST CAESARS - "Fuck You" EP



Hey, "Fuck You" and "Shoo Fly" are both good songs with plenty of noise and distortion and token '60s-style git-plinking that comes off funny and some desperately useless vocals but the best song here is the future classic "World War II" which wears the true colors of a punk rock anthem complete with band bashing in time to the lyrics which is always a plus in my book so buy this PUNK 7" when you see it in the bargain bin because the obtuse cover isn't doing it any favors and what's up with that? (RW)
(In The Red Records, 2627 E. Strong Pl, Anaheim, CA 92806)

SCRATCH BONGOWAX - "Dogpile On Liz" EP




First timers to SBW might be pleased to hear these raw, stupid pop diddies, but old fans will probably miss the more faster more frantic style of their older EPs. SBW explore exciting chants such as "Dogpile On Liz" and "She Don't Give A Shit About Anything", the latter which kinda drags, but "Wake Up And Die" is pretty funny. Mutant Pop keeps true to their name with this twisted release. (HM)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

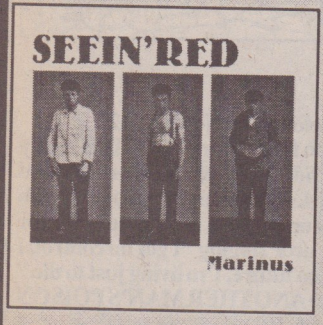
# MUSIC REVIEWS

SCUM OF SOCIETY - "Violenza Legale" EP

With a vocalist from the RATOS DE PORAO school of throaty growls I was sure this bare-boned hardcore band was from Brazil. Fans of South American hardcore take note of this Italian hardcore band, who complement their eight raw sounding tracks with a nicely laid out booklet of photos and ideas, squat information with translations. (KS)
(Andrea Cristofoli, Via Isonzo 63, 04100 Latina, ITALY)

LA SECTA - "Still Don't Feel/Get Out!"

Two very uninspiring songs here, very rock, not even alternative, just rock with TED NUGENT solos. Not my thing. (EC)
(Planet Of Noise, PO Box 4343, S-102 67 Stockholm, SWEDEN)

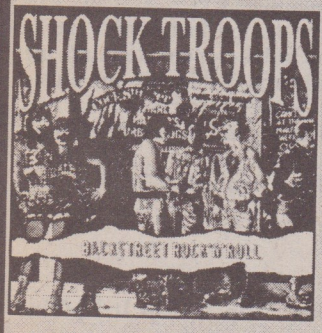



SEEIN' RED - "Marinus" EP

On their first domestic release (which is a long time overdue), SEEIN' RED combines their own style of raging, sincere hardcore with the element of speed reminiscent of their earlier band L'ÄRM. What makes SEEIN' RED such a great band though, is not only their individual releases but their total dedication and honesty that have made them a foundation in the hardcore scene. As with their earlier releases they continue to express their beliefs in socialism, yet musically, their songs have gone into a more hectic, faster area which just adds to the impact. These individuals have never failed to produce music that I love, and this is no exception. Seeing them twice on their US tour was definitely not enough for me. (MW)
(Ebullition, PO Box 680, Goleta, CA, 93116)

'77 SPREADS - "Junks" CD

Italians doing our job for us, letting off some pent up punken steam. Lots of styles used here from the snotty Britt to the Detroit reverb guitar, vocals leaning way toward the former. "Doin' it '77???", you ask? Well, yes, but it's hardly contrived, not derivative enough of any one thing to be so obvious. Better drop the "'77" with quickness, though, as they are the 2nd of the 8 bands I'm reviewing this month with it as part of their name. A scary trend is forming, I see. (RY)
(Dumbo Records, Giovanni Maria Punzi, Via Trezza 8, 84010, Badia di Cava {SA}, ITALY)

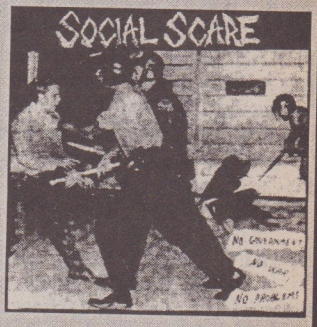



SHOCK TROOPS - "Backstreet Rock 'n' Roll" EP

Not only are these guys named after one of the best LPs ever, but at this moment I'm convinced that they're the best band from Canada, hands down. Powerful as a steamroller, with just the perfect amount of catchiness and enough cool chorusus to keep a stadium of soccer fans happy, SHOCK TROOPS blast through four (not enough) kick ass oi tunes. Check out the ultra infectious "Minimum Wage", wait! What am I talking about? All the songs kick ass. This is what oi should sound like. Get this now, or you'll be kicking yourself later. (EY)
(Combat Rock, 7 Rue Du Paquis, 57158 Montigny Les Metz, FRANCE)

SKIT SYSTEM - "Ondskans Ansikte" 10"

More of everything that both Distortion Records and SKIT SYSTEM are known for - a nonstop pummeling of Swedish hardcore. While it's true that the genre is overflowing with lesser imitators, these guys definitely have the touch. Dual guitars, dual vocals, and a heavy layer of distortion over it all. The drumming is a bit linear and monotonous, but at least it's stuck on 'Fast' and nothing else. Despite leaning towards the predictable, I really liked it a lot. (TM)
(Distortion Records, Box 129, 401 22 Gothenburg, SWEDEN)




SOCIAL SCARE - "No Government, No War, No Problems" EP

It's here, it's alive and it will always be in the hearts of the young. Total early hardcore, with a sharp political edge to the words. Easy, fast, strong hardcore with plenty of room for back up vocals. The kind of music that will always pack a punch. (SM)
(Room 13, 3505 Kipling, Berkley, MI 48072)

SORRY DOGS - "No Dogs Aloud" CD

Cheesy title, good CD. Seems to be a recurring theme amongst things I get for review. Guess the packaging doesn't always tell the whole story (thank god). This CD is a comp of their recordings from '92 to '96. Their sound combines '77ish jagged melodies with driving rock rhythms remarkably well. Similar to the formula that worked so well for SCREAM in the early days. Right on. (BG)
(Affinity Records, PO Box 161162, San Diego, CA 92176)

SPIT ACID - "Banned In Europe!" LP

Political punk band from Germany. They play a metallic fast style of punk. All of the songs are sung in English, with the exception of "Bluten", their best track. Comes with a booklet filled with artwork and political rants. Worth Buying. (CW)
(Per Koro c/o Markus Haas, Bismarkstr 55, 28203 Bremen, GERMANY)

SPROCKET WHEEL - "Just Like You" CD

Super energetic pop punk from Japan and you know what that means... Just about every song a winner. Great melodies. Tight performances. Incredible attempts at English. Really great. Only two songs get over three minutes and half of them are under two. A winning combination for a band from anywhere. Tokyo is becoming what people think the Bay Area is! (LH)
(Takashi Shimoyama, 4-6-4 Minamidai, Nakano-ku, Tokyo 164, JAPAN)

# MUSIC REVIEWS

SQUAT - "It's All Over" CD

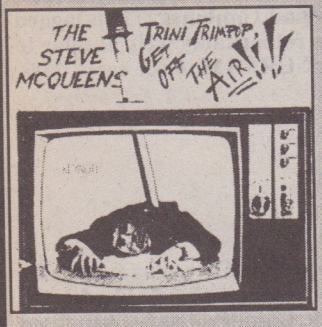
Clean sounding melodic hardcore with powerfully sung vocals. It's mostly pretty fast stuff, providing a relentless backdrop of noise as the singer vents her frustrations at everything that pisses her off. If anything I would have liked to hear the guitars a bit more powerfully recorded, but apart from that, this is a cool CD of female-driven angst. (AM)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

THE STAINS - "Songs For The Swinging Losers" CD

Not to be confused with various old American STAINS bands, these guys from the UK do the NEW YORK DOLLS/HUMPERS type retro punk with the Brit accent going on. Maybe EATER/VIBRATORS references are more appropriate. Although this has been done many times over, this is still done well here. A bonus disc of demo versions, similar sounding to the LP versions, is included. Good raw retro punk. (RL)
(Dojo, PO Box 281, Canterbury, Kent, CT1 2BB, ENGLAND)

STALINGRAD/UNDER CLASS - split EP

STALINGRAD have the brutal throat man, slicing the guitar into thin distorto punches, the bass in fat and clean. This side ranges from manic grind core to slow repetitive grinds. Possessed with pure hate, this band has the power of a bulldozer. UNDER CLASS clock in at a faster pace and have some cool approach that most don't notice, wired starts and structured guitar bridges. Still as manic as the rest of the grind core. Just add in some traditional guitar riffs. Both bands have political agendas to be served up with a fresh twist of rage. (SM)
(Atomkinder, PO Box 65, Walllasey, 14S 3QE, ENGLAND)




THE STEVE McQUEENS - "Trini Trimpop Get Off The Air" EP

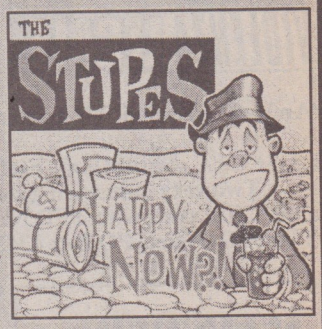
What you got here is a record that Greg Lowery should have put out..... it sounds just like everything he listens to these days.... noisy, underproduced, complete and utter lack of any skill. Basically this is a bit too noisy fer my gentle sissy-boy ears... but this kinda stiff sells these days, give the kids what they want I suppose. A plus fer the brillant band name (actually I wish I would of thought of that one) and maybe I'm a little flattered about the RIP OFFS cover.... so they get a C+ fer that one... they look good. (SW)
(Radio Blast c/o Tom Van Laak, Buchenstr 18B, 40599 Dusseldorf, GERMANY)

STOOL PIGEONS - "Rule, Hermania!" CD

A HERMAN'S HERMITS tribute band done in a very cool amateur 60's pop/garage style. Bubblegum gal pop harmonies that walk that UK pop line but with a more rocking backing. Cool tunes too (what the hell do I know about HERMAN'S HERMITS?). A strange concept with surprisingly strong results. (RL)
(Sympathy)

STRAHLER 80 - "Das Kann Jeder..." EP

Und jetzt, scneller Ami-Hardcore für klienen Jüngen mit grossen Hemden und keine Freundinen... Toll! *Fast American-Hardcore for small boys with big shirts and no girlfriends... Great!* (MM)
(Sacro Egoismo, Z.H.D. Tiberiju Felberstr 20/12, A-1150 Wien, AUSTRIA)




THE STUPES - "Happy Now?!" EP

Four tunes from this Canadian band who play '60s style punk. For that genre, most tunes are nothing special, as is the case here, but the raw element didn't happen, making for a pedestrian effort. (MC)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

THE SUBVERSIVES - "Tomorrow Belongs To No One" 12"

Yes! Another street-punk triumph for Vulture Rock. This meaty oi selection has two good punk songs on side "A" with "Tomorrow" and "Police Harassment". Then side "B" picks up the urgency a notch with "I Don't Wanna Know." The side ends on the best of all notes with the real strong "Lab Rat" with the Myke Furor singing "I got no control, I got no choice in where I get to go...I got no future, I'm living just to die." If you are a fan of English street punk like ANOTHER MAN'S POISON or OXYMORON, you'll like this fucker! (BR)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

SUIATCZAROWNIC - "Ho-Ka-Hey" CD

Nothing like a CD that someone apologizes about as they give it to you for review. Call it a cultural gap - while this has some decent hardcore, there's such a huge amount of what I'd be kind to call 'filler' - i.e. reggae, flute crap or whatnot - I can't imagine ever listening to it again. Understanding that they're probably great people paying homage to their roots or whatever... it's in the free bin if you want it. (TM)
(Nikt Nic Nie Wie, Zielona 16, 34-400 Nowy Targ, POLAND)

THE SUZYBEAT - "Irving The Explainer" EP

Hard-hitting, guitar-centric mid-tempo fast drone. Background vocals, scratchy. (no lyrics included— poo) Reminds me somehow of HONEYWELL. A good mix of thought-out music and spontaneous energy, too much of either can wreck it for me. Plain package, sides "c" and "d". The second installment in an Atlantaen rock epic? Good. (BB)
(Rockford Records, 759 Penn Ave. #6, Atlanta, GA 30308)

THE SWINGIN' NECKBREAKERS- "Rip It, Rip It Up/This Bottle Of Mine"

Garage-rockabilly hybrid singing about rockin' out and getting drunk. Unfortunately, they need to do a lot more of both. (CK)
(Rock & Roll Inc., PO Box 57116, Pozuelo, Madrid, SPAIN)

# MUSIC REVIEWS

**TAB HUNTER - "Drink, Fuck And Drive" EP**

Ouch. This is one of those records mastered so badly that the surface noise almost draws more attention to itself than the band does. What you got is five tracks of drunken, gutter-minded sludge that makes the SHAGGS look like technical virtuosos by comparison. It's not often that I can't bear to listen to a record through at least once, but their cover of "Have Love, Will Travel" literally had me lunging for the turntable to rip it off and put it away and never, ever hear it again. I don't think that was the reaction that the band wanted to inspire, but who can tell with musicians. (JR)
(Voodoo Rhythm Records, Langassstr 57, 3012 Burn, SWITZERLAND)

**TERVEET KADET - "Hardcore Brutality" CD**

Actually a better title would be "Rock And Roll Brutality" as this amazing *fifty-three* (53!) track CD catches the "Healthy Hands" roaring through proto- hardcore sped up rock and roll with their legendary vocal flailings. The guitar on the first couple of tracks sounds more like the RIP OFFS at triple speed than a modern hardcore band! Some of these live, demo and practice versions from 1980-1982 ("Sota", "A.L.I.E.N.", etc) burn with more ferocity than the recorded versions. This is absolutely essential for TK fans, people only familar with their later more metallic records. Unbelievable. (KS)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

**TETSU AREI - "Force" EP**

This band has been around forever sharing space on the legendary "Eye Of The Thrash Guerrilla" comp with the likes of S.O.B. and (the perhaps more relatedly sounding) DEATHSIDE. They also released a sturdy LP of metallic mid-tempo hardcore on the Sunshine Sherbert label a few years back. Their sound has failed to change—rushing metal tinged hardcore with forceful shouting vocals in a solid but not over the top delivery. Four songs. (KS)
(H.G. Fact, 401 Hongo M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

**THIRD WORLD PLANET/REPUBLIC OF FREEDOM FIGHTERS - split 8 1/2" flexi**

THIRD WORLD PLANET has an awesome-sounding woman named Caro singing. Imagine SPAZZ mixed with DROP DEAD in a very lo-fi setting with high, screaming, hollering vocals. The effect is good! Their ethics fully embrace DIY, with lyrics that spit on systemic lies and attack 'The Man'. REPUBLIC OF... is a bit of a messy jam-a-thon that I'm not down with, but the collaborative effort is nonetheless good. (KG)
(Break Even, 2185 Amity Dr., Sidney, BC, V8L 1B2, CANADA)

**TIME BOMB 77 - "Protect And Serve" CD**

"This-77", "77-That", we all know what year punk broke! This particular redundancy is starting to piss me off!! Nothing else here is a big surprise, either, except that I can't tell one band member from the other for their identical mohawks and amply built physiques. Basic old style mid-tempo hardcore, not terribly played, but with god awful lyrics. "It's not 77 it's '95...and punk's not dead it's still alive.". I don't get it...what's your real identity? (RY)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

**TIN SOLDIERS - "Back To The Roots" EP**

Awesome two song 45 of powerful, tuneful punk rock from Germany. The A side sounds an awful lot like STIFF LITTLE FINGERS, which is fine by me because I liked that band a lot. Mid-paced, rocking, singalong '77 style stuff done just right. This record rocks. (AM)
(Scum Fuck Tradition, PSF 100 709, 46527 Dinslaken, GERMANY)

**TRACES - "Du Temps" EP**

Old school sounding stuff from FRANCE (vocals in French). Kinda like a cross between US 1977 stuff and the FEELIES. You know punk pre-posing. Punk thru Fenders not Marshall stacks. Pretty good for what this is. (RL)
(Bleach Records, BP 6151, 14065 Caen Cedex, FRANCE)

**TRIBE OF RESISTANCE - "In Defense Of The Voiceless" EP**

Yet another great release from Prank. Originally pressed in 1987, this was a benefit project for the Western Shoshone Defense Fund. It features Steve Von Till on guitar and vocals before his NEUROSIS days. TRIBE play(ed) fast hardcore that lies somewhere between FINAL CONFLICT and old NEUROSIS. For reference, check out their song on "The Thing That Ate Floyd" comp. I do believe that there are only a 1000 or so in existence, so ya better snag one up before they're gone. (MW)
(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

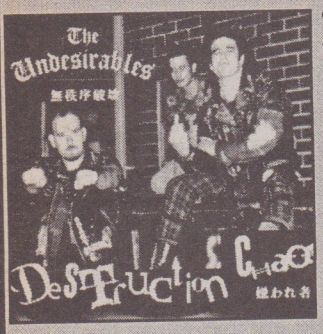
**U.S. BOMBS - "Garibaldi Guard!" LP**

Fronted by legendary SoCal skater dude Duane Peters and backed by a buncha geezers (some of whom look suspiciously like they date back to SHATTERED FAITH-era HC), this band ironically owes more to English punk than their self-announced 'American' moniker would indicate. There's that big production sound one associates with '77 Britpunk, midtempo melodic powerchord tunes, Rottenesque vocals, a touch of GENERATION X here... I know you know what I'm talking about. (TY)
(Alive Records, PO Box 7112, Burbank, CA 91510)

**UNCURBED - "Punk And Anger" CD**

While it's obvious to me that a lot of people like UNCURBED (and a lot of people who's taste I respect!), it's not so obvious to me why. This is at least their third CD, and I'm not sure I could gather ten really good songs between them. Certainly seems like something that'd be right up my alley - Swedish hardcore, dual vocals etc. Don't know what to tell you - didn't even make it as background music. (TM)
(Finn Records c/o J. Lehto, Norrgatan 43, 703 56 Orebro, SWEDEN)

# MUSIC REVIEWS




THE UNDESIRABLES - "Destruction Chaos" EP

This is some incredibly brutal hardcore/punk brought to you courtesy of Dave Undesirable (BATTLECRY, YOUTHFUL OFFENDERS and the brains behind Punk Core Records). All these songs move along at a hectic clip and got some serious balls. Good lyrics to sink your teeth into about killing cops and destroying government. Recommended to NY/NJ/PA drunk punks and fans of PUBLIC NUISANCE and CASUALTIES. (BR)
($4 ppd: Punk Core, PO Box 916, Middle Island, NY 11953)

UP YOURS - "False Flags" EP

Snotty cider punx from Boulder, CO: songs about being puke drunk (imagine that), fascism, sexism, anarchy, and patriotism. Dual vocals, sort stop start song, sing-a-long drunk punk, I'm quite pleasantly surprised at how rocking this actually is. Fun. (LD)
(Hazy Morning Music, 303 S. Broadway #8131, Denver, CO 80209)

UP YOURS/FLUX OF DISORDER - split EP

Mohawks reign! These youngsters really go for that "old school" Brit. mohawk sound. Flux have strong lyrics and vocals with the exception of "Flux The State" which comes off sounding more like "Fuck The State" (pretty cool). "Up Yours" is more lighthearted with plenty of "Oi! Oi! Oi! Oi!"s to scream along with. With lyrics like "Drinkin Mad Dog, Drinkin rum, Growin' up a drunken bum", "Up Yours" proves their punk street credibility and rocks my world! (HM)
(Hazy Morning Music, 303 S. Broadway #B131, Denver, CO 80209)

URBAN DOGS - CD

A reissue of the two URBAN DOGS LP's. An early '80s spinoff group for Charlie Harper of the UK SUBS and Knox of THE VIBRATORS, these guys do some great STOOGES/vintage '77 style punk. Although the 2nd LP gets more post-punk (translation:arty) at times, this is a much welcomed release of these two long out of print LP's. (RL)
(Dojo Ltd., PO Box 281, Canterbury, Kent CT1 2BB, ENGLAND)

V2 - CD

I must say I've never heard this 1977-1980 band before. In fact every time I saw their record I was bummed it wasn't THE VIBRATORS second LP "V2". Anyways, a comp of 12", 45, and unreleased tracks from this old Manchester outfit. Not as punk as their local counterparts THE BUZZCOCKS or as arty as THE FALL, this is decent new wave punk for retro heads. The very loose production and playing is a good reminder of initial charm and anti-rock attitude of that good ol' first wave. (RL)
(Overground Records, PO Box 1NW, Newcastle upon Tyne, NE99 1NW, ENGLAND)

VENEREA - "Shake Your Booty" CD

This is a band that I'd probably enjoy if I seen 'em live, but on CD they come off as too "professional". And as much as it has been said before about zillions of other bands in this rag, the ol' sayin' "they sound like they belong on Fat or Epitaph" applies to VENEREA as much the probably ten other reviews in this issue that'll say the same thing. That aside tho, these guys remind me of a mutant 'offspring' of NOFX (in the silly/unimportant lyrics dept., altho they even rip-off a NOFX ska bit in "Son Of A Beach") and the ultra harmonies of PENNYWISE (they remind me more of the latter musically). That's my main gripe, guys you play good music, but where's the message? Surfin? Going to the disco? Stage diving? Oh well, I forget this is the '90s. (EY)
(Gift Of Life Records, PO Box 132, London W3 8XQ, ENGLAND)

WARCOLLAPSE/DISRUPT - split EP

DISRUPT rocks so fuckin hard. Everything I have heard by this band is good, and this is no exception. Full throttle chaotic punk, led with a wall of distorted noise tuned way up, and larynx shredding vocals. The way this all falls together pushes them head and shoulders above the crowded "Dis" market. WARCOLLAPSE on the other hand just don't make the cut. This bass heavy punk drags along so much I switched it to 45 RPM in an attempt to make it interesting. (RC)
(Crust Records, PO Box 8511, Warwick, RI 02888)

THE WESLEY WILLIS FIASCO/SUBLIME - split EP

Where should I start? The SUBLIME side is great, a song that doesn't sound like anything but SUBLIME. Clean guitars, a mind boggling bassline, and loud enough to hear 'em drums, set the stage awaiting the perfect voice, which is added at no extra cost to you. Then we have the WESLEY WILLIS FIASCO, with aggravated lyrics that remind me of bands like RAGE AGAINST THE MACHINE and BODY COUNT. This band and song will turn you into a hard ass "G" that throws rocks at buses. Altogether the split is good if you only play the SUBLIME side, other than that, it's a waste of money. (AT)
(Skunk Records, 203 Argonne #202, Long Beach CA 90803)

WESTON - "A Perfectly Good Dishwasher" EP

A bootleg? Well... I don't think so. Three songs from their first ever recordings and a really funny interview with the band's singer allegedly taking place at a PENTAGRAM concert. This is pretty fucking funny. (LH)
(no address)

THE WHALERS - "Vi Svikter Deg Aldri" EP

Yes! Very talented skinhead oi tunes from Oslo, Norway. These blokes have a fast and fun street punk repetoir working for them on this 7". It's all sung in Norwegian but THE WHALERS translate: "Vi Svikter Deg Aldri" (We'll never let you down) is a tribute to the East Oslo football team. "Kjell" is about how everyone slags skinheads without knowing what they are talking about. This record is very good and deserves your attention! (BR)
(Jalla Records, Kristian Kroghegt 41, 0186 Oslo, NORWAY)

# MUSIC REVIEWS

WIFEBEATER - "Bad Reputation" EP

I should be scandalized, but I'm bored. There's a guitarist trapped in this Boston band with great noise in his hands, someone get him out of this half-baked band with no songs. Attitude without heft. Lightweight. Bye. (RW)
(Obnoxious Records, 26 Sherwood Cir, Manchester, CT 06040)

WOLFPACK - "Bloodstained Dreams" CDEP

Not to be confused with the millions of other WOLFPACK's of the world, this one hails from Sweden, and yup, you guessed it, they play the type of hardcore that put Sweden on the map. This contains two songs from a forthcoming LP and two songs from an older demo. Both sessions are really well recorded which actually detracts from this band's overall impact. I can't help to think that if this was recorded in someone's basement on a 4-track this would crush. Fans of DISFEAR and DRILLER KILLER would dig this. (MW)
(Distortion Records, PO Box 129, 401 22 Gothenburg, SWEDEN)

WORMHOLE - "Hellride" LP

Some of that punk rock stuff with an aggressive, angry female singer and a band that knows it needs stay in the background. Bordering on hardcore and reminiscent of THE GITS, SEVEN YEAR BITCH and others of that ilk. As a side note: the world could use less Frank Kozik cover art. (CK)
(Red Devil Records, PO Box 347422, San Francisco, CA 94134)

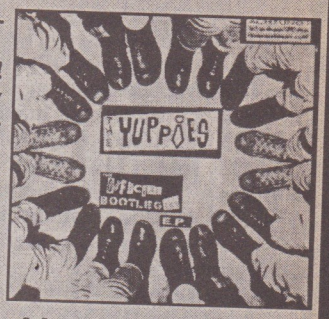
THE WRISTROCKETS - "Humans Are Stoopid" CD

Nice melodic, poppy rock and roll. Droney, QUEERS-esque singer whose song topics include monsters, calling in sick (dead), hockey, drinking beer and other wholesome activities. Three out of 8 are about being broken hearted which is just below being annoying. (CK)
($7 ppd: Lucky 13 Records, Po Box 40353, Eugene, OR 97404)

YAGE - "Time To Lunch/Quantity Theory Of Insanity"

A one-off project with Kent Steedman, guitar player of the CELIBATE RIFLES (as well as former MR. T producer) teaming up with Spanish band the A-10 and vocals courtesy of a Lee Robinson (?). The A side smacks of Kent's other band: ie heavy post-STOOGES Aussie rock with Mr. S's guitar parts dominating. The flip side is more of a spooky-slowish-to rockin' song that initially reminded me of RADIO BIRDMAN's "Man With the Golden Helmet". Generally, not as cool as other stuff from the country down under ('cause it's not) but still fun. (HD)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

THE YUPPIES - "Official Bootleg" EP




Dutch hoolies! Twelve holes! OK! These guys are trying to play rock'n'roll in a country with a pretty bad track record for the real thing, but they pull it off a couple times on this half studio/half-live 7". "What I Have Not" gets their late-'70s street-punk sound down. A thick buuuuzzzzz runs through the whole song and me like. "The Pub" is on the live side and has one of those catchy melodies that totally shines through. The other two songs are OK, one an OPPRESSED cover. They made a whole 300 of these little guys, so good luck. I say that a lot these days. (RW)
(Final Vinyl Records, PO Box 55, 6880 AB Velp, HOLLAND)

THE ZEROS - "Over The Sun" LP

California's longest-lasting punk band (actually, they reformed a few years back after disbanding in the early '80s) recorded this in Spain last year, and it's one of the few live recordings worth lending an ear to. Lots of covers ("Pipeline", "Good Guys Don't Wear White", "Boys", "Little Latin Lupe Lu", "Chatterbox", etc, all done with zest) and originals to warm the heart and rock the body. Good energy, providing that 'missing link' between NY DOLLS era rock'n'roll and 1977 US punk. (TY)
(Imposible, S. Bernardo 5, 28013 Madrid, SPAIN)

V/A - "All The Punk...Fit To Print" CD

I immediately started to salivate when I saw that this CD consisted of a shit load of bands from my home town, SoCal. I also felt at home when I took the CD out and saw a picture of CHEAP GUY MUSIC in SoCal, owned by secret song #16. Let me start off by saying all the bands on this album are really great but my personal favorites are RHYTHM COLLISION, LAGWAGON, and AGAINST ALL AUTHORITY. This album is the perfect album for those outrageous punk parties. Definitely a must have. (AT)
(Newspeak Records, 7095 Hollywood Blvd #657, Hollywood, CA 90028)

V/A - "American Tragedy" EP

Rule #1 - a compilation record should have something printed on the label so that you know which band you're listening to. Anyway, there is enough information for you to figure out that this is a benefit EP for the case some Earth First! activists brought against the FBI for an apparent frame up. The bands are DEAD SILENCE (who do a DISSENT cover), THREE STUDIES FOR A CRUCIFIXION (pretty good all-over-the-place-core), STILL LIFE (who sound like JAWBREAKER recorded from three blocks away after Blake drank a liter of nails) and WATERCOLOUR, who are in that loud/quiet rhythmic vein. This isn't a bad record (with W.C. being a surprise find) and it's for a good cause so what are you waiting for? (AM)
(Diffusion Records, PO Box 1881, Bloomington, IN 47402)

# MUSIC REVIEWS

V/A - "Ante Su Milagro Neoliberal" LP

Raw and powerful political thrash and hardcore compilation from Mexico. Ranging from very grindcore influenced bands to the straight forward hardcore. One to three songs each from REGENERACION, DESOBEDIENCIA CIVIL, NIÑOS SUBURBANOS, FANATICOS BASTARDOS and five others. Coolest comp in a while with a complete book and political fanzine (all in Spanish), recalling visually, musically and intensity of the heyday of '80s foreign hardcore scenes. An essential documentation of an emerging scene. (KS)
(Cryptas Records, V. Luis, Campo Horcon #143, Col. Reynosa, CP 02200, Mexico DF, MEXICO)

V/A - "Books To Prisoners" EP

This 7", with a song each by DEVOID OF FAITH, DRIFT, SEIZED and LOS CRUDOS, benefits Books To Prisoners, a non-profit, all-volunteer project, started around 15 years ago, that, not surprisingly, gets donated books out to prisoners. The 7" is incredibly well presented with plenty of information about the organization and good band representation, too. The project is political, the bands are punk—that combination is a winner in my books... (KG)
(Young Heirs Project, CP 43083, St-Romuald, PQ, G6W 7N2, CANADA)

V/A - "Caesar's Palace" EP

Four bands on this diverse comp. KNIEVEL's contribution is my favorite, it feels like a SPITBOY song, though the singing sounds different. KITO and MANFAT, their songs are straight-up political hardcore punk, all heavy like PAXSTON QUIGGLY and then more or less melodic between them. PELLETHEAD's is a weird haunting skateboard song. Beautiful. No duds on this comp. (GS)
($4 ppd: One More Than Six, PO Box 136, Middlesbrough, Cleveland, TS1 2YA, UK)

V/A - "Combat Rock La Compilation" CD

. An oi/punk comp with a lot of cool reissue tracks from the likes of THE SECT, OUTCASTS, RED ALERT, and MAJOR ACCIDENT. Unfortunately, this is mixed in with more recent French oi/punk. Some of it decent, some not. Still worth it from the classic tracks and the few good French punk tracks. (RL)
(Combat Rock, 7, Rue Du Paquis, 57158, Montgigny Les Metz, FRANCE)

V/A - "Deadman's Tale Volume 1" CD

The is a current documentation of the Toronto punk scene. As the insert states "all of the bands are still active...some since the mid-eighties". 26 songs of no frills punk rock by the likes of DIRTY BIRD, KILL CITY BUTCHERS, THE SPEED KINGS, DEAR DEPARTED, PROBLEM CHILDREN, GOALIES, POLITIKILL INCORECT, EXCRETIONS, GUTTERSNIPES, No real standouts on here. It's not bad, it just isn't great. For those of you looking for a dose of punk from Canaduh, here you go. (RC)
(R.I.P. Records, 689 Queen St. W. #178, Toronto, ON, M6J1E6, CANADA)

V/A - "Demolition Derby" EP

Sounds like two bands that could have been included on one of those old "Punk And Disorderly" compilations with no problem. Good news for all of us. RED FLAG '77 (no relation to SNOTBOY '77 or BLANKS '77, I assume) remind me of "War On 45"-era D.O.A. - strong, upbeat punk with hockey-player choruses and throaty vocals. P.M.T. sound like the long-departed-but-not-forgotten band ACTION PACT - they're kind of quirky, desperate sounding p. rock with the addition of abrasive saxophone in spots. So does this classify as "twelfth generation" British punk, or what? (JR)
(Weird Records, 61 London Rd., Balderton, Newark, Notts, NG 24 3AG, ENGLAND)

V/A - "Dink Winkerton Presents" EP

Tim Yo guesses all the bands here are actually the same group. That wouldn't be too tough, they don't feature much originality. B.U.R.P. THE DEAD COBAINS. THE PREACHERS FROM THE BUTT BALLOON. OK? It's funny tho'... the packaging is all '60s retro but the bands all sound like early hardcore to me. Could be a cool trend, I hear it in a lot of bands that get lumped into the 'garage' ghetto. Major points off for forced 'hipster' song intros between songs. It's a waste in general, kids. (RW)
(Voodoo Rhythm Records, Langassstr 57, CH-3012 Bern, SWITZERLAND)

V/A - "Diversified Chaos" CD

Listened to each track cuz they're all s'diversified. Maybe the thing that got all these bands together was the diverse pseudo-anime T'n'A, big guns, road warrior babe on the cover. I dunno. Good music from all around the world, catchy hi-energy stuff. (BUFORD, HORACE PINKER, EXHAUST, SCARAB, more) No new ground broken here, but a good comp nonetheless. (BB)
(Motherbox Records, 60 Denton Ave, E Rockaway, NY 11518)

V/A - "Extent Silver 5-Inch Vol. 1" CD

18 Track sampler of mostly previously release stuff that comes with #7 of Extent fanzine. All the colors of the hardcore rainbow here, from melodic and poppy to dissonant and prögressive to extremely metallic to the straight-out college rock of TRAMLAW. Some of the stuff on here is rad, including 454 BIG BLOCK, TEN YARD FIGHT, SINKHOLE and BUZZKILL, but some of it is pretty cheesy - I guess that's how it is with compilations. On the whole this is pretty good, and with the fanzine, it's an excellent package. (AM)
($4 ppd: Extent Fanzine c/o John Lacroix, PO Box 116, Boston, MA 02120)

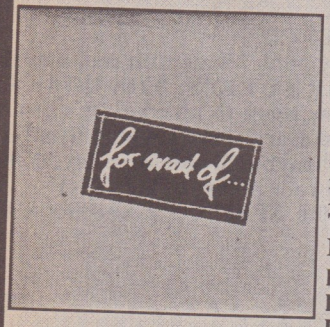
V/A - "First Last" EP

Four diverse yet pretty damn cool bands from Pennsylvania, and in typical MRR style we will go down the list: CHASE SQUAD, cool over the top SQUIRREL BAIT meets the CRUCIFUCKS. Next we have KLINE'S ISLAND who does a more poppy but still ballsy thing almost like a more mid-tempo DINOSAUR or SUGAR but still with effective pop hooks and guitar grit. Then we get BURNING AMBITIONS with a more snot-nosed hardcore-pop-punk thing performed with somewhat of a stumbling gait. Lastly is OX and these guys are pretty punk rock with big greasy power chords played somewhat fast with start and stops and all those '90s musical things that you love. Good all around comp in my humble opinion. (HD)
($3 ppd: Chumpire, PO Box 680, Conneaut Lake, PA 16316-0680)

# MUSIC REVIEWS

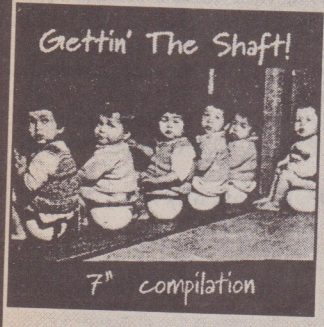
**V/A - "Five Years Of Weird Sounds" EP**

Limited to 300 copies, this is an compilation of five bands on - as near as I can tell - Valve Records and Soundflat Mailorder. CAVE 4, HEEBIE JEEBIES, VAGEENAS, PUKE, and THE CHEEKS. 60's trash for the first three - HEEBIE JEEBIES do a hilarious version of "Rock n Roll Guitars". The B-side - uhhh the PUKE song "You Missed 77" is a great piss take on retro punks set to some really awful slow rock. Not essential, but kinda funny. (LD)
(Soundflat Mailorder c/o Lutz Räuber, PO Box 100382, 42603 Solingen, GERMANY)




**V/A - "For Want Of" 2xEP**

Let me just mention the bands first so you immediately can be convinced that you should track this down: TORCHES TO ROME, IN/HUMANITY, CHRISTIE FRONT DRIVE, KURT, SOLAR BOMB KIT, BABY HARP SEAL. There. Satisfied? TORCHES TO ROME and IN/HUMANITY are my personal faves. This is a great compilation. It proves that, within punk's many permutations, punk is still punk, and punk still exists in the summer of 1996. (KG)
(X-Mist Records, Leonhardstr 18A, 72202 Nagold, GERMANY)




**V/A - "Gettin' The Shaft" EP**

One track each by HORSHACK, U.S. SKIRMISH, PINKERTON THUGS, and MISCREANTS, all apparently from New England. The P.T. track is an excellent poppy punk anthem for little guys ("I'm a scrawny little fuck."), the others are all fairly amateurish hardcore cuts. (KK)
(Freeze Dried Records, 8 Merrill Ln, Newmarket, NH 03857)

**V/A - "Go And Do It" 2xCD**

An unbelievable double CD issue of all four of the highly sought after Aberrant Records compilations-"Flowers From The Dustbin", "Not So Humdrum", "Why March When You Can Riot" and "Trousers In Action". A complete documentation of the Sydney, Australia scene from 1977-1985 of largely super-catchy '77 garage punk with tracks from ROCKS, X, XL CAPRIS, FEEDTIME EXSERTS and bukoos more of rippin' garage punk. Fans of the current garage wave and classic '77 sounds should hunt this down immediately. (KS)
($20 ppd: Small Axe, PO Box A2155, Sydney South 2000, AUSTRALIA)

**V/A - "Go On The Invisible Pollution" EP**

Right off the bat let me just say this fucker smokes. All the bands play total blistering Japanese hardcore that you're probably already familiar with (and if you're not, you're missing out). This comp is the third in a series and features STEEL, PHILO SOPHIA, ARGUE DAMNATION, and OFFSIDE TRAP. While other Japanese samplers are falling short on the speed and power, this one most definitely delivers. 500 pressed, so hurry. (MW)
(Discrete Records c/o Hideyuki Okahara, Ceramica II #301, 2-1-37 Minami, Kokubunji, Tokyo 185, JAPAN)

**V/A - "Here Comes The Summer" CD**

Wow! A tribute to the UNDERTONES! I loved the UNDERTONES and I hate tributes. But there are a lot of great bands so this comp wins in my little world. Great versions from bands like CUB, PANSY DIVISION, THE SMUGGLERS, THE QUEERS, THE VACANTLOT, THE ODD NUMBERS and more. Really fun. (LH)
(Square Target Records, PO Box 19673, Seattle, WA 98109)

**V/A - "It's All Quiet On The Eastern Front" LP**

A somewhat incongruous collection of favorites, past and present, mostly out of Italy and Slovenia. New and old bands like U.B.R., CRIPPLE BASTARDS, EU'S ARSE, L'ÄRM, BATTLE OF DISARM, FINAL WARNING mix together like a sampler tape you'd make for a party except it's pressed onto vinyl. Some of the older bands songs are unreleased demo version and such, and mediocre sound 'quality' exists from time to time. Extremely far from essential but a neat tribute collection from the band's personal friends. (KS)
(Nuclear Sun Punk, CP 114, 34170 Gorizia, ITALY)

**V/A - "Killed By Death #10" LP**

What a line-up on this one - VOMIT PIGS, EXECUTIVES, RED SQUARES, GENTLEMEN OF HORROR ("God Knows You By Name" is included here) UNNATURAL AXE, NORMALS, the ENDTABLES - a veritable "who's who" of has-beens and never-weres, most of whom were active and slogging away during punk's heyday. Lots of Texas, Canadian, and upstate NY stuff (this volume includes the single by the "other" MISFITS (listed in the credits as the TRAGICS), a female-fronted punk band out of Albany that released the long-lost "Mommi, I'm A Misfit" single). Don't be fooled by the bogus volumes in the series, this one's worth your time and effort. Get one while you're able. (JR)
(Redrum Records - *no address*, chump)

**V/A - "Not Proud To Be French" EP**

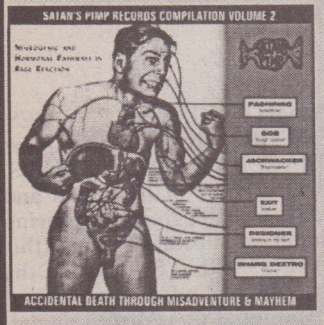
This comp lashes out against France's fucked up policy of nuclear testing in the South Pacific. SEEIN RED, PRICE OF SILENCE, COSMETICSUCKS, ABUSOSONORO, CROSS ON YOUR PAST, and BATTLE OF DISARM all contribute a track, with SEEING RED being the standout. It states in the liner notes that this record is available for trade only. Though this is a cool idea, I would rather see the record offered for sale. Then they could take the profits and contribute them to an organization fighting the nuclear testing. (RC)
(Frederique Perrotin, Philippe Raynal, 28 Rue Claude Chappe, 45140 St. Jean De La Ruelle, FRANCE)

# MUSIC REVIEWS

V/A - "Reality" EP
This has got EXCRUCIATING TERROR, LACK OF INTEREST, DESPISE YOU, SPAZZ, CROM, and MAN IS THE BASTARD all stuffed onto one little record. Do I really need to describe this collection of California's finest powerviolence? Just imagine yourself sitting on the stage at Gilman getting smacked in the head by the singer of CROM. Ah yes, love is in the air. (RC)
(Deep Six, PO Box 6911, Burbank, CA 91510-6911)

V/A - "Rock N Roll High School" CD
No RAMONES relations here. Just 12 new, young bands from Australia doing 17 songs. RnR High School is a non profit school for young female musicians that was set up to encourage young bands. The styles of music run the gamut from raw garage/punk to alt.pop a la HOLE. Nice project from a cool organization. (MM)
(RNRHS, PO Box 1078, Collingwood 3066, AUSTRALIA)

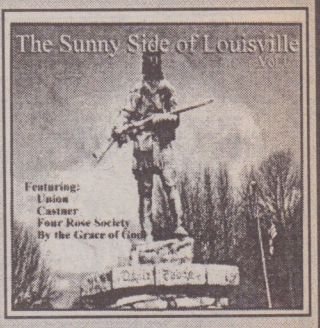
V/A - "Rock N Roll High School Vol. 2" CD
A crazy collection of 15 or so bands that I'm not really familiar with. Having said that, they're all pretty decent which is really rare with a compilation CD. A lot of it is almost experimental rock stuff. Not aggressive enough to be called "punk" but not straight enough to be "rock". It's cool too because every line-up has at least one woman in the band (if not all). Well worth getting. (LH)
(RNRHS, PO Box 1078, Collingwood 3066, AUSTRALIA)




V/A - "Satan's Pimp Records Volume 2; Accidental Death..." EP
Six bands, six songs. All pretty brutal, noisy, hard and other such similar adjectives. Not easy listening for the weak at heart. Contenders include PACHINKO, GOB, JACK-WACKER, EXIT, DESIGNER, and BHANG DEXTRO. Styles range from lo-fi mathematic hardcore to BIG BLACKish stuff to disorganized drunkard distortion festival. Intriguing. (FR)
(Satan's Pimp, PO Box 13141, Reno, NV 89507)

V/A - "Satisfaction Guaranteed" CD
17 band, 27 song NYHC comp. Includes live, demo, and studio recordings ("sound quality may vary from band to band-*tough shit!*") including PIST, NO WIN SITUATION, SHEER TERROR, and SEALED WITH A FIST. Oh yeah; BUGOUT SOCIETY has a song dedicated in part to "Guido, Guido the disco love machine". Good stuff. (BB)
(Nawpost Records, PO Box 245, Buchanan, NY 10511)

V/A - "Splitsville" CD
A split CD between PSYCHOTIC YOUTH who according to Tim Yo sound like something from Vancouver in 1978—bubblegum punk. We'll just have to take his word. SURF TRIO on every other song play either instrumental decent enough surf, or pleasant if somewhat lackluster harmonious pop. (LD)
(Wolverine Records, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

V/A - "Sunny Side Of Louisville, Vol. 1" EP


Won't find any SLINT wannabes here. This comp features 4 post SXE bands that all breathe some life into the style. CASTNER and BY THE GRACE OF GOD are the standouts, but UNION and FOUR ROSE SOCIETY both contribute good songs as well. CASTNER represent with a chunky, soul searching song, and BY THE GRACE OF GOD utilize a faster hardcore attack with rad lyrics about the shortcomings of using violence as a revolutionary weapon. If this comp is any indication, then Kentucky has a damn good scene going now. (BG)
(Whitehouse Records, PO Box 906183, Louisville, KY 40207)

V/A - "Swimming In The Secret C" CD
Great comp of goofy, poppy punk bands with cool names such as THE BANANAS, THE TWERPS, THE DORKS, BUNCHA LOSERS and too many more to mention. It's basic stuff, but it rocks. I actually like every song. I wish I lived in Sacramento. Actually I don't, but maybe I'll visit some day. Well worth the measly 5 bucks so send your money today. (CK)
(Secret Center Records, 1008 10th St #277, Sacramento, CA 95814)

V/A - "Take Your Medicine" CD
Don't' really know what to say about this release.....If you didn't know that it featured punk/dirge type bands, you'd probably skip this one up in the CD bins at your local store cause the cover is pretty plain. Once you get past the generic layout you find a collection of Boston bands that fall into that slightly heavy, slightly punk, slightly melodic gray area that some people might label as underground. The standouts on this are SCISSORFIGHT (with their heavy dose of 16-ish style dirge) and HONKEYBALL. Others featured are 6L6, STOMPBOX, SLUGHOG, ROCKETSLED, and 5 others. (MW)
(Wonderdrug Records, PO Box 995, Boston, MA 02123)

V/A - "The Best Of Oi!" LP & EP
Oi vey! If I thought I'd see another "Greatest Hits of..." or "Best of Oi! Vol. #????" I was gonna puke, talk about cashing in! This record tho, if any is probably the best oi collection that I've ever seen. For one, the selection of bands is stellar, including all your faves like SHAM 69, BLITZ, BUSINESS, LAST RESORT, COCKSPARRER, THE 4-SKINS, PETER AND TTB, to name the best of the lot. The selection of tracks unlike most oi "greatest hits" are the *actual* studio versions of their *real* hits. I was happy cuz one my all time fave songs "Razors In The Night" (by BLITZ, you dumb crustie!), and the SPLODGE classic "Two Pints Of Lager" were included. If I had the room to list all the bands and songs I'm absolutely sure you will buy this mandatory collection of true oi classics. (EY)
(Dojo Ltd, PO Box 281, Canterbury, Kent CT1 2BB, UK)

# MUSIC REVIEWS

V/A - "The Best Of Repent Records Volume One" LP

A saucy pu pu platter of some tasty and charming garage rock tidbits. Lest anyone try to call me on the production quality thing (see OBLIVIANS EP review, this issue), let's just say it's forgivable here because he who coordinated this lil' jobbie is not working on a Crypt budget. Nuff said. Have you heard the TITANS of Japan, SF peninsula faves the COUNT BACKWURDS, the DISTRACTORS, the GASHOUSE GORILLAS, or LOLI AND THE CHONES (all apparently from various S. California locations)? Don't just take it from me, but you should. "Rock On!!!!" (RY)
(Repent Records, 535 Stevenson St., San Francisco, CA 94103)

V/A - "The Rebel's Choice" EP

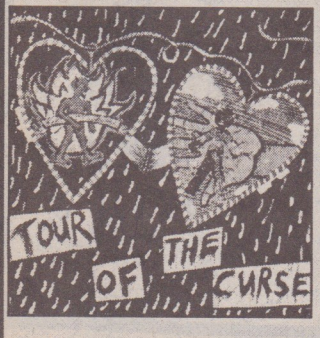
This EP features two Minneapolis bands THE STRIKE and DILLINGER FOUR. THE STRIKE have a very '77 punk sound that mixes aspects of THE CLASH and THE JAM in a way that sounds totally sounds new and fresh. They do a great political original called "Fire Away" and cover TOM ROBINSON BAND's "Ain't Gonna Take It". THE DILLINGER FOUR have a similar sound with a snottier vocalist. They do a decent cover of the POGUES "Sally Maclennane" which is no mean feat. The best split single I've heard this year. (MM)
(Doing It For The Kids, 2020 Seabury Ave, Minneapolis, MN 55406)

V/A - "The Rise Of European Civilization" CD

A compilation of 25 Swedish and Italian bands. Virtually all the bands play a power pop type of punk. I hear a heavy SoCal/ Cruz Records influence. All of the bands are tight and can play their instruments. Standout bands include SATANIC SURFERS, NO FUN AT ALL, and BODYJAR. Pretty good compilation. (CW)
(Point Break Records, Via Matteotti 4, 20030 Bovisio M. {MI}, ITALY)

V/A - "Think Link, Volume 2" 10"

This is one of those releases that I admire the spirit of more than I'd actually enjoy listening to. Eight instro bands cover one LINK WRAY tune each - sounds like a great idea, and it is, for the most part. The GALAXY TRIO, the MONO MEN, IMPALA, the FORBIDDEN DIMENSION, and a few others rifle through "Mister Guitar's" back catalogue and bash out a few respectable, competent covers (the HEADCOAT SECT's version of "Run Chicken, Run" is even better than "respectable", even though it sounds like it was recorded at the wrong speed). Given the material, it'd be hard not to. In this instance, I think the best tribute you could give the guy would be to just let his records speak for themselves. (JR)
(Drink'n'Drive Records, PO Box 771101, Lakewood, OH 44107)



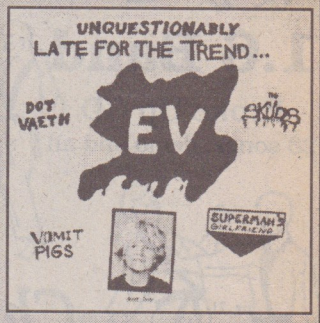

V/A - "Tour Of The Curse" EP

The fabled LOS CANADIANS offer four blistering rock songs that just have to be heard to be believed. Melodic, sometimes even singsongy. Always unbridled, unadulterated, sincere. BLACK FORK step up to the mike with a fist full of piss and bile. Some of the best that the Bay has to offer on a consistent basis. Brutal, angry, fast, unafraid. Good sampling, including the hit, "Who Put The Narc In Anarchy"?. You must possess this record. (FR)
(Star Crunch Records, PO Box 9152, Miami, FL 33124)

V/A - "Trailin' Vol. 2" EP

What originally caught my attention about this record (and its predecessor, "Trailin' Vol. 1") was the mountain bike on the cover and the bikey name of the label. But I didn't get the connection, knowing that the bands are more scooter and drag strip people than spandex-pant people. The enclosed letter finally explained that the 45's are being released as soundtrack for an as-yet-unfinished movie about mountain biking. Okay! Excellent instrumentals, by ROYAL PENDLETONS and the Dutch KRONTJONG DEVILS; garage stuff, like JACKIE AND THE CEDRICS but not as sterilized. I hope there's a Vol. 3. (GS)
($3 ppd: Knobbler Records, 915 Cole St. #385, San Francisco, CA 94117)

V/A - "Unquestionably Late For the Trend" EP




In the neverending struggle to flesh out the mysteries of early Texas punk, Existential Vacuum Records has unearthed tapes from long disappeared primitive punks recorded in Dallas, 1978-1979 at Electric Slum Studios. Well represented are the legendary VOMIT PIGS with a rockin' little gem called "Hypo." After a long instrumental intro, THE SKUDS punk out in a fierce manner on "Twilight Zone"—it's quite good! DOT VAETH contributes a rock n' roll oriented blaze of glory called "Mag Rock." The fuckin' guitars are all over this motherfucker so adjust yer bra strap accordingly. Also included is SUPERMAN'S GIRLFRIEND. Purchase this E.V. release immediately to further your knowledge of early Texas protopunk, and seek out and obtain previous E.V. releases. (BR)
(E.V. Records, PO Box 49984, Austin, TX 78765)

V/A - "We Need Our Wars" EP

WHIPPED and INHUMANE fill these grooves. INHUMANE is pretty dark but fairly realistic in their darkness. They're way punk but almost lean towards speed metal vocals. WHIPPED has great male/female vocal interplay along with great lyrics that show the complete mockery the U.S. is of itself. Comes with a poster from each band. (KG)
(Sabotage Earth Records, 824 NE 45th Box 27, Seattle, WA 98105)

V/A - "We're Addicted To DayQuil!" LP

Neat baby blue clear vinyl! A comp including HASKEL, THE CURBS, SHOTWELL COHO, MUSHUGANAS, and SCOOBY DON'T. (Plus the "HAIRY ITALIANS" - *grrreat* name!) Punk stuff that's pretty good, and some that's not so good. Word on the streets is that THE CRUMBS have a great song on this record, but since the songs weren't listed, you'll never know, punk. Check it out. (BB)
(Sara Sleaze Records, PO Box 24683, Edina, MN 55424)

fig. 25

## The Van Pelt

Stealing from our favorite thieves LP/CD

fig. 24

## Native Nod

*Lower G.I. Bleed 7"*

*2 new songs that appear on the CD*

fig. 22

## Native Nod

Today Puberty, Tomorrow The World CD

9 songs 30 mins.

## 1.6 Band

Broke Up CD

23 songs, demo and all

fig. 17

fig. 21

## Chisel

*8 AM All Day LP/CD/Cass*

## Rye Coalition

*New Sheriff in Town 7"*

fig. 18

Other Stuff I sell:

Gern023 Weston-Splitsville CD
Gern020 Weston- Teenage Love Affair 7"
Gern019 Chisel- Nothing New LP/CD
Gern016 Merel-Discography CD
Gern015 Rorschach-Remain Sedate LP
Gern014 Rorschach-Autopsy CD
Gern013 Weston-Real Life Story....LP/CD
Gern012 Chisel-Sunburn 7"
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Don't forget that stupid comp- "This is Berkeley not West Bay" 7"EP BLACKFORK, DEAD and GONE, SCREW 32 & A.F.I. all go haywire on this manic slab, secretly titled "There's a Mustache in the Pit"

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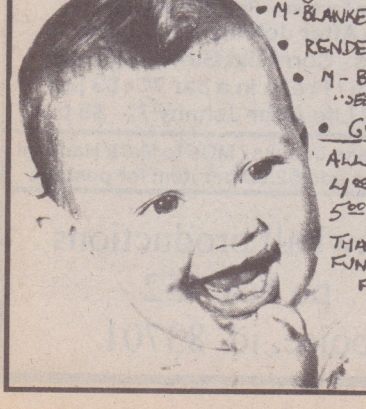

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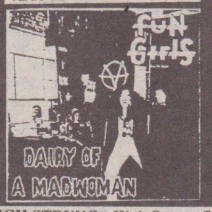

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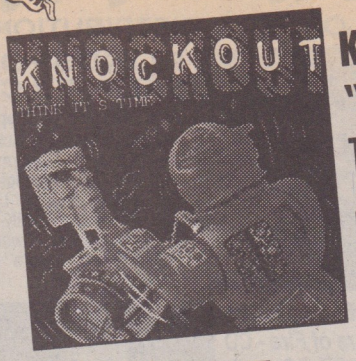


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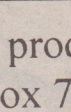


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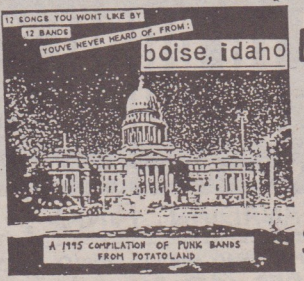


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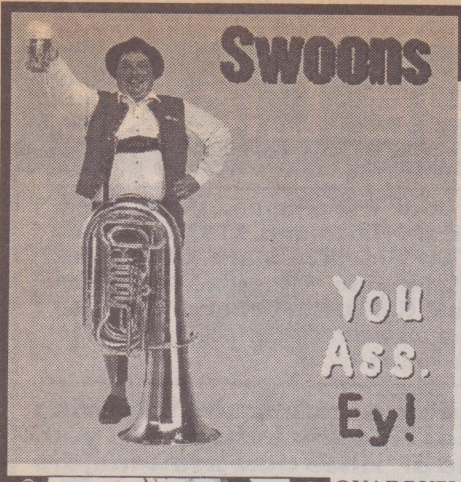


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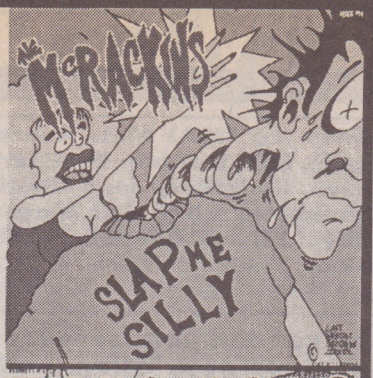

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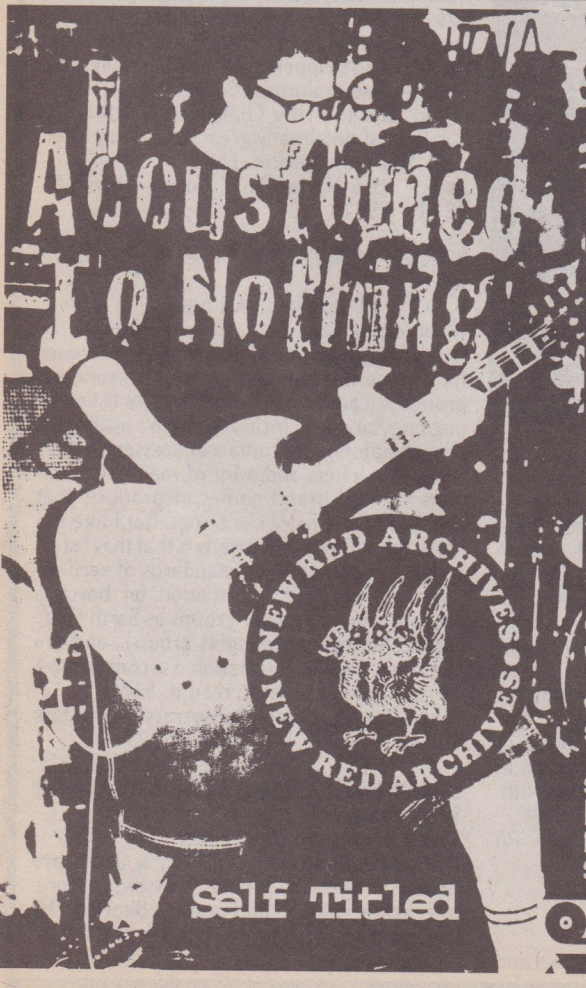


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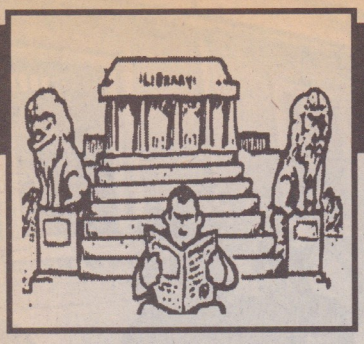
*Bands playing in September include (this is a super incomplete list, so please call the show info line):*

*September 6th: God, Dead 'n' Gone, El Dopa*
*September 7th: meeting @ 5pm, Naked Aggression, Hellbillies*

*September 13th: ABC No Rio benefit w/ Red Scare, Field of Shit*
*September 14th: Teenage Warning, Poor Impulse Control*

*September 20th: Goober Patrol, Automatics, Chumpslap*
*September 21st: meeting @ 5pm, Cars Get Crushed, Hero*

*September 27th: Hellbender, more TBA*
*September 28th: Queers, Smugglers, Half Empty*




# BETWEEN THE LIONS

**Reviews by: (MA) Matt Average, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jane Hex, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (LU) Leah Urbano, (JW) Joe Whiting.** *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

**Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average**

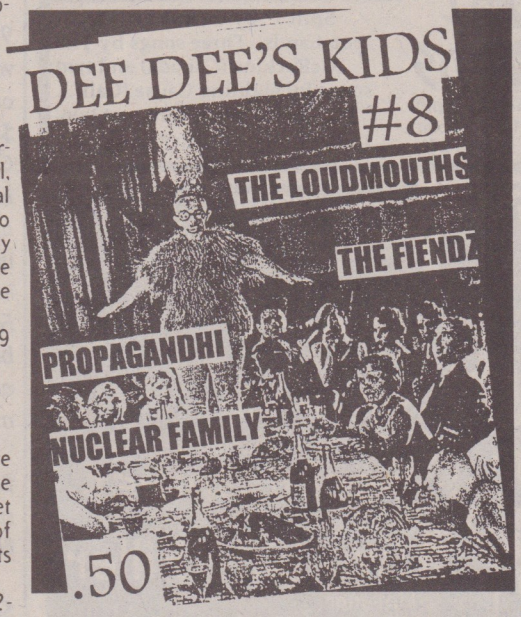
**A BOY AND HIS** Nº4 / $1 ppd
4 1/4 x 5 1/2 - copied - 56 pgs
Here's a small, handwritten zine that is made of writing from many different people. It's mostly about love and loneliness, with a couple of drawings by Ian from Velour, and some fiction. Open, emotional stuff. If you like that I'm-reading-someone's-diary feeling, you will probably like this. (MJ)
PO Box 1138 / Notre Dame, IN 46556

**AB ART MAGAZIN** Nº1 1/2 / $3.00 ppd
11 x 8 1/2 - printed - 60 pgs - German
In this second issue of Ab Art there are interviews with Organized Noise, Nancy Vandal, Toxoplasma and Biohazard. There is a special section on Australian punk. There are also plenty of new record reviews and ads. Finally there is lots and lots of humor. Don't miss the section on the sexual life of our friendly police officers. (HH)
Abfuhr Verlag / Krennerweg 13c / 81479 Munich / Germany

**ADGE** Nº2 / $2 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Nice looking skate/punk zine from Singapore here. Stories about police harassment, skate coverage, interviews with the band Plain Sunset and our own Ken Sanderson, and a bunch of reviews. Well laid out with clear photos and lots of white space. Cool. (AM)
Adge / BLK 24 / Telok Blangah Crescent 02-14 / 090024 / Singapore

**AGAINST THE GRAIN** Nº3 / 2 stamps
5 1/2 x 8 1/2 - printed - 52 pgs
This zine is great. Why? Well the fellow who does it is an outstanding writer and really does his homework on the topics he chooses to present,which are a good mix of the humorous and serious. This issue includes a very informative and interesting essay on the blaxploitation films of the '70s and their soundtracks, as well as a funny analysis of all the Mento's commercials to date, an interview with Richard Leakey, the usual record reviews and a couple of book reviews. A great read from cover to cover. (RM)
Jack Clamence / PO Box 2058 / Rolling Hills, CA 90275

**ALIANZA FAN ZINE** Nº1 / $2.00 ppd
11 x 8 - newspaper - 32 pgs - Spanish
This is a fun zine from South America. There are interviews with Cadaveres, Alarma Social, Jack Meatbeat and Futuro Incierto. There are also scene reports from Peru and Finland. Finally there are some ads and contact addresses. All in all there is good reading here. (HH)
Emiliano Ron / Casilla de Correo Nº48 / Suc. 49 CP 1449 / Cap Fed / Bs As / Argentina




**ASK YOURSELF...WHY?** Nº2 / $2 ppd
8 1/2 x 11 - copied - 42 pgs
Aside from the first column, a thankfully short piece by a person going by the well chosen moniker of "pinhead" on how "killing for any purpose is wrong". My advice to Mr. or Mrs. Pinhead would be to have a person stick a gun in his or her face and to get back to me on this. Okay, enough of that because the rest of this is well done. Inside you'll find an interesting conspiracy theory put forth by the editor concerning the "war on the poor" that he argues is taking place in America, an article on black on black violence, interviews with The Humpers; Anti-Flag and others as well as the ever present reviews. (RM)
Colby Black / 75 Landor Lane / Carlisle, PA 17013

**BAD ATTITUDE** Nº2 / $4 ppd
8 1/2 x 11 - copied - 52 pgs - Italian
A garage zine from Italy. Tons of interviews and articles on bands, including: Chrome Cranks, Demolition Derby records, Temporal Sluts, Zero Boys, Doctor Explosion, Oxymoron, and the Meateaters. There's also lots of reviews, some very bizarre comics, and other stuff I can't really read. (MD)
Gianluca Gozzi / Via Santhia 69 / 10154 Torino / Italy

**BEANS AND RICE** Nº4 / $2.00 ppd
8 1/2 x 11 - copied - 48 pgs
This is by far the best zine I've seen so far this summer. What sets this apart from the crowd is the fact that these guys have a sense of humor, which is something most zines severely lack. In this issue they interview Los Crudos, Charles Bronson, Grief, Fifteen, Gus, Tired From Now On, and stripper/porn star Chantilly Lace, plus reviews, columns, Corpus Christi scene report, and the Milk Challenge, which is the highlight of an already great issue. Truly a fun read. You must get this. (MA)
Jack / 205 Norton St. / Corpus Christi, TX 78415-4341

**BOYCOTT QUARTERLY** Summer '96 / $20.00 year
8 1/2 x 11 - printed - 44 pgs
What can I say about this, except that, as always, it's great. This is the premier reference for anyone interested in grassroots economic protest. It contains a comprehensive listing of ongoing boycotts, including who's calling it, and why, along with contact addresses for both sides. Plus letters and a list of major corporations and the brand names of products that they produce. One of the things that I like the most about Boycott Quarterly is that they list all boycotts that meet their standards of verification, you will find information on boycotts called by such disparate groups as Earth First!, Lamda Alums (a gay rights group), and the American Family Association (a conservative Christian group). Get it, read it. (JW)
Center for Economic Democracy / PO Box 30727 / Seattle, WA 98103-0727

**CANVAS** Nº10 / **THUMB** Nº6 / $1.50 ppd or $1 + stamps
5 1/2 x 11 - copied - 72 pgs
Thumb has interviews (Bouncing Souls, pro skater Ron Allen, the Vandals), reviews (record, zine skate video), and some editorials. My favorite part was the tour guide to Chinese Cleveland. Canvas interviews Braid, Bob Con-

rad, and Action Patrol (short); has columns and reviews and a tour diary where they tell you how much their band (Rail) got paid (not much.) Canvas covered more stuff I was into, but if you like the bands Thumb's OK too. (JM)
Canvas / 2176 Turk Hill Rd. / Fairport, NY 14450 or Thumb / 144 Woodlawn / Saratoga Springs, NY 12866

**CHEAPSKATE** №1 / 25c
8 1/2 x 11 - copied - 14 pgs
A short, somewhat aimless zine, there's nothing really wrong with it, I just couldn't get excited about anything here. There's a little dig at MRR, a Misfits trivia contest, an interview with Social Scare, and a few columns. Nothing to rave about, but the price is right. Oh, yeah, this is *not* a skate zine. (JW)
Chubbs / 81 Oakdale Blvd / Pleasant Ridge, MI 48069

**CHI-TAVO-BUS** №31 / $3
5 1/2 x 8 1/2 - copied - 48 pgs
This zine is a collage of writings and art coming from a Chicano punk perspective. It's mostly stories, which are really well-written and interesting, about school, family, life, death, romance and all that. There's also some letters and poetry. A bit pricey, but quite good. By the way, the editor is looking for help distributing this zine, so, yeah, check it out. (MD)
751 Laurel St №518 / San Carlos, CA 94070

**CLONES** №8 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
This is also the 'Death' theme issue. While some of this was interesting, the sporadic layout made it difficult to read. Definitely could have lost the scribbled quotes and anecdotes in the margins at least. Record reviews (with death references pointed out?!), punk fanzine addresses, death quotes and whatnot. Funniest scribble - "J Church must die". Huh? (TM)
147 Main St №2 / Keene, NH 03431

**CRYPTAS №10** / $3.00 ppd
11 x 8 1/2 - copied - 32 pgs - Spanish
This zine is a good mixture of punk and anarchy. There is an in depth article with Profane Existence, and another on recreational drugs. There are scene reports from South Africa, Finland, Spain and Peru. Finally this zine has a clean concise lay-out, making it easy to read. Excellent zine! (HH)
Cruz Luis / Campo Horcon №143 / Col. Reynosa / CP 02200 Mexico DF / Mexico

**DEE DEE'S KIDS** №8 / $1.50 ppd
7 x 8 1/2 - copied - 32 pgs
Another issue of a neglected 'zine from a neglected part of the country. I want to go on the record as stating that the Loudmouths don't get their fair due of coverage in the "punk press". They're in here, though, along with the likes of Propaghandi, the Nuclear Family, some shit about the Ramones, and anti-piercing rant, some more ranting about drug usage versus straight-edge... there you have it, nothing more and nothing less than a decent, upstanding punk 'zine fulfilling a need among the forlorn punks of Kansas City. (JR)
Brandon / PO Box 45411 / Kansas City, MO 64171

**DEEZNUTS №3** / $1 · stamps
8 1/2 x 7 - copied - 36 pgs
If you're a woman (girl?) who's: made it through puberty, having lots of meaningless sex, trying to have a decent relationship, and been hurt by any or all of the above; AND you've managed to grow and learn from it, then you can probably relate to much of what's here. Good stuff in here, but alot of it's reprints. (KQ)
Kabuki Girl / 1029 Eglon Ct. / Merrick, NY 11566

**DIG IT №9** / $4.00 ppd
11 1/2 x 8 - printed - 44 pgs - French
If you are into sixties garage style punk this is a zine for you. There are interviews with McRackins, Basement Brats, Ronnie Dawson, Metal Mike, Untamed Youth, Sanity Assassins, Jacobites, plus lots more. There are also lots of reviews and totally cool photos. (HH)
32 Rue Pharaon / 31000 Toulouse / France

**DREAM WHIP** №8 / $1.00 ppd
5 1/2 x 3 1/4 - copied - 40 pgs
"The mountains unfurled with a snap, like the snap of a sheet you lay on your bed..." This zine is full of beautiful lines like that. It is difficult to pinpoint precisely what this zine is all about, but therein lies its charm. It comprises a series of brief passages, mainly concerning the author embarking on incredibly long and seemingly meaningless road trips, apparently all alone, for the most part. There is some kind of circular search for truth or significance, ending usually in nameless, soul-crushing frustration. I would highly recommend this zine to those who appreciate solid writing, writing as smooth as greased lightning. Also, the zine is small enough to read in a short time and leave one wanting more. (JH)
PO Box 53832 / Lubbock, TX 79453

**DYSFUNCTIONAL COMMUNITY** №2 / $1.00 or 2 stamps
8 1/2 x 4 1/2 - copied - 24 pgs
A pretty good little zine, mostly personal writing. My favorite piece is about why "Generation Xer's are bastards". There's also a suggestion for an anti-social prank, a bunch of record reviews and a Starwars quiz. (JW)
Peter Avery / PO Box 3009 / San Luis Obispo, CA 93403

**EARQUAKE №47** / $2.00 ppd
8 x 6 - printed - 28 pgs - French
This issue has interviews with Bad Influence, Pinheads and Torquemada. There are also loads of zine and new record reviews. (HH)
Leca Frederic / Le Menil / 88160 Le Thillot / France

**ENNOYING CRACK** №1 / $2.00 ppd
6 x 6 - copied - 40 pgs
This one's put together by a Dutch-Belgian guy who is mainly interested in mountain biking. Admirably, he speaks three languages (French, English, Dutch), and has a capable grasp of English, which this entire zine is written in. In fact, in the book review section, he lists his beat up copy of his Dutch-English dictionary, which he states has a "funny smell." What I like about this zine is its quintessentially European feel; in the language, the ideas, and the general humility and generosity that many Europeans I know possess, and many Americans do not. It centers strictly on a very basic biking ethic - travelling round the country on your bike on holiday, meeting people, cursing the cars, etc. It also includes more specific, technical mountain biking stuff, as well as record, zine, and book reviews, which Tom sort of half-apologizes for, but it's alright. It's also aesthetically pleasing, with a unique, square 6x6" shape and cool beige paper. (JH)
Tom / Kranenbroaklaan 19 / 8930 Lauwe / Belgium

**EX NIHILO** №18 / $2 ppd
8 1/2 x 11 - offset - 40 pgs
A highbrow, serious political zine, featuring light-hearted gems such as "An Introduction to the Austrian School Of Economics". It's nice looking and obvious that a lot of time and effort went into it, but it seems more like a regular magazine than a zine. Other articles on self-abortion, conspiracy theories, and a cool interview with writer Christopher Hitchens on his new work on Mother Teresa. (MJ)
PTS Press / 563 Broadway №56 / El Cajon, CA 92021

**EXTENT** №7 / $4 ppd
8 1/2 x 11 - newsprint - 64 pgs
Here it is, bigger and better than before. Once again they've done a great job putting out a really nice looking, packed hardcore zine, from the neat layout and good photos to the cool spot color printing. This issue features Damnation AD, Fast Break, a conversation with Rick Rodney of Strife on hardcore and major labels, and an interview with Tony Victory. I'm not a fan of Victory Records, but from this his motives appear to be a simple love for the music. Anyway, there's also a bunch of reviews and columns and a rating of the best and worst record covers in one writer's collection, and it comes with an 18 track CD sampler (see Record Review section). What are you waiting for? (AM)
John LaCroix / PO Box 116 / Boston, MA 02120

**FLIPSIDE** №102 / $3 ppd
8 1 / 2 x 11 - newsprint - 152 pgs
Al and the gang seem to focusing on the "punkier" side of things as of late. Last month's cover featured The U.S. Bombs and this one has Electric Frankenstein. Tons of scene reports, reviews, interviews and the like. A good read from start to finish and as a guide to what's happening in L.A., there's no better source. (RM)
PO Box 60790 / Pasadena, CA 91116

**GET A LIFE** №6 / $1 · 2 stamps
8 1/2 x 11 - copied - 24 pgs
Nobodys tour diary, Smugglers interview. Stuff about the Riverdales and how misunderstood

they were. Lots of "punk attitude" (i.e. calling people names) and the gutsy move of giving the Pansy Division record a good review. ("just because you accept gay people doesn't mean you are gay") Sheesh, nothing like taking a stance. Where is this from...oh... (GF)
147 S. 1000 E. №4 / Salt Lake City, UT 84102

**GRUNDIG** №2 / $1.00 · maybe a couple stamps
8 1/2 x 5 1/2 - copied - 52 pgs
Probably my favorite zine this month, this thick slice o' life is edited by a couple of lads from the City of Roses. Lots of handwritten stuff, but (yay!) it's totally readable! And best of all, it's *readable*. Man, I lucked out to get two zines this issue that feature top writing ability. It starts off slow with a letters section, brief travel tips, and a tortilla recipe, then on page 20 it kicks into fucking overdrive with the editors trading their tales of hopping trains all over the country, hitchhiking, and telling it all from the corners of their eyes and the tips of their fingers. In fact, the bits about traveling round by the seat of their pants outshine nearly all else, so get this sucker just for that, then monitor this space for the arrival of issue №3, cos you know it's gonna get even better. (JH)
1725 SE 49th / Portland, OR 97215

**GULLIBLE** №8 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
Call me gullible, but I liked this zine... 48 pages packed full and not one boring band interview or riot girrrrrl story! Just fun stuff; interesting stuff; and entertaining stuff. Stories about Richmond VA., shows and the local haps, friends, school, boredom, etc. You get the picture so now get the zine. (JX)
Chris / PO Box 4909 / Richmond, VA 23220

**HATE** №4 / **URLO** №15 / $10 ppd
8 1/2 x 11 - printed - 64 pgs
I was so excited about this zine from the cover and then I realized, it was in Italian, so all I could do was drool over the titles and wish I was multi lingual. So the Hate side is garage stuff with a tour diary of the Oblivians and the Country teasers, a history of Cinecyde and The Stoics, and interviews with: Electric Frankenstein and the Crypt records guy. Also pages of record reviews, which actually includes records I like, own and listen too! The Urlo side is more rock and has interviews with: Starfuckers, Sailor Free, Out of Order and more. Very professional job on printing and layout. (JB)
Pierluigi Bella / Via Vidashci 11/b / 00152 Roma / Italy

**HECTOR'S BAG OF FISH** №6 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
Well, there's no doubt that this is a music zine. Lots of interviews and record reviews. The interviews are pretty good and short, and consist of the Vandals, Dillinger Four, Swingin' Utters, Seven Year Bitch, Less than Jake and Rancid. So there you go... (JX)
16783 NW Greenshoot Rd. / Yamhill, OR 97148

**HERE ISN'T THERE** №4 / $2ppd
8 1/2 x 12 - copied - 30 pgs
A political zine from France, of all places. Very full of information and almost all text, this zine provides an interesting perspective on political issues from a non-American point of view. Mostly concerned with people's rights-women's right, prisoners rights, this zine also concerns itself with world topics such as, the Chernobyl incident and the 1996 Olympics. Very interesting if a little dry, not really my thing though. (JB)
Bruno Szollosi / 28 Av. F. Mauric / 93 330 Neuilly SM / France

**HEX** №4 / $1.00 and 2 stamps
5 1/2 x 8 1/2 - copied - 26 pgs
I'm not that much into personal zines, but every now and then I'll read one that's pretty interesting. This one is just that. The layouts are nice and clean, the photography is excellent, and the stories are focused, recounting personal thoughts from experiences instead of giving a detailed account, which makes for good reading. The writing is really good too. Certainly more coherent than my review! Don't hesitate to check this one out. (MA)
PO Box 989 / Berkeley, CA 94701

**HITMAN** №2 / 0.50
7 X 8 1/2 - copied - 32 pgs
A collaborative effort, with everything from ska dance diagrams to an article on Pulp Fiction trivia. Some cute graphics and a pretty consistent tone, even though it was written by different people. Interviews with: the Bishops and the Blue meanies. Two good things, 1. alien abductee interview (the guy is dead serious) and 2. a sick comic which makes fun of burn victims and made me laugh out loud. The comic is a reprint from Red meat, but just the fact that the editor displayed enough good judgment to include it, makes them ok. (JB)
Hitman / 781 Monrovia / Lenexa, KS 66216

**IN EFFECT** №9 / $3.00 ppd
8 1/2 x 11 - newsprint - 76 pgs
This zine keeps improving and growing! Still the best source for NYHC with interviews, news and reviews, including demo reviews so you can check out the bands as they come up! This issue has conversations with Madball, One 4 One, Shutdown, H2O, Both Worlds, and more. All contained in an improved layout and half toned photos. (MA)
119-16 8th Ave / College Point, NY 11356

**IN MEINEM ZIMMER** №2 / $3.00 ppd
8 x 6 - copied - 40 pgs - Italian
There are lots of band interviews in this zine. Man Is The Bastard, Still Life, Crunch, and Day After Records. There are plenty of new record reviews in this zine. Plus it has released it's own record by the band Bleech. (HH)
Alessandro Onorr / Via Veio 64 / 04100 Latina / Italy

**LITTLE SPANNER** №2 / $2 or 50p and a stamp
5 1/2 x 8 1/2 - copied - 32 pgs
I got this zine because it was assigned to someone who went out of town, and I can't believe my luck! Well written, extremely humorous yet also kind of depressing stories about getting arrested, touring Europe with Polaris, skating naked, etc. I think it really struck a chord with me because I could identify with the Brit humor, and with the trials and tribulations (not to mention arguments) of a UK band on tour in Europe. Reminds me a little of Groundleft in its emo style but I hesitate to use the "e" word - this zine is just rad. (AM)
PO Box HP 87 / Leeds / LS6 1YE / England

**LOVE AND RAGE** vol. 7 №2 / $1 ppd
11 x 17 - printed - 20 pgs
"A Revolutionary Anarchist Newspaper". This issue has a variety of prison news - capital punishment and Mumia, crime rates and black imprisonment, prison labor and a Minnesota strike - along with reports from ARA · ABC chapters, upcoming protests · conventions, Zapatista news and plenty more. If you haven't seen this yet, send the dollar. (JM)
PO Box 853 / Stuyvesant Stn / New York, NY 10009

**MOTION SICKNESS** №1 / $1 ppd?
8 1/2/ x 11 - newsprint - 40 pgs
Pretty good first issue for this music-based zine. Actually interesting interviews with the likes of Propagandhi, Pegboy, Good Riddance and Agent Orange, as well as an extremely funny reprint from a 1982 issue of a famous men's magazine about the LA hardcore scene, featuring a young Mike Muir. Also includes reviews and a reprint of one of John Loftus's MRR columns. (AM)
6221 Delmar Blvd №202 Rear / St Louis / MO 63130

**MY WORLD IS...** №5 / $2 ppd or trade
5 3/4 x 8 1/4 - copied - 28 pgs - French/English
The English parts of the zine are mail interviews with Erase Today (Peru) and Vulture Culture (Germany), a comic and a 6 page diary of the editor's trip to Cuba. In French are reviews, columns, "The Wing Unplugged Tour 95", and a Saint Etienne, France scene report. Layout is plain and neat, small print, no ads. The editor seems like a nice guy. Recommended for the Cuban diary, trade your zine for this. (JM)
Yves Prigent / BP 07 / 78110 Le Vesinet / France

**NO LABELS** №3 / $4 ppd
7 x 8 1/2 - offset - 96 pgs
I have been waiting for this forever! Definitely a hardcore oriented zine, and full of interviews with Snapcase, Coalesce, Civ, and Gavin Oglesby. Slick as hell, and it also comes with a Vent 7". Through and deep, this is one of my personal favorites... (LU)
Mike Thomas / 1148 Fifth Ave №7d / New York, NY 10128

**ORGAN** №47 / $5 ppd
5 1/2 x 8 1/2 - copied - 72 pgs
This zine is almost entirely reviews of records, zines and shows. It's pretty cool, cos it covers a lot stuff from the UK, which can be hard to find

out about over here. There's also interviews with Corrosion of Conformity and the Dandy Warhols. My only objection is the high price. (MD)
Unit 205 / The Old Gramophone Works / 326 Kensal Road / London W10 5BZ / UK

**PARANOY** №11 / $1.00 · 3 stamps
8 1/2 x 5 1/2 - copied - 28 pgs
This is one of those zines that never uses capital letters. This is a zine with a review of a $30 Tori Amos concert described as "so spiritual, there's the closest I'll ever get to god." This is a zine with the usual so-personal-I-can't-identify-with-her type of stories. Stories of being a confused teenager. Poetry. You get the picture. Still, it is well put together and has potential, although the zine doesn't stand out a great deal, content-wise. Time will tell. (JH)
1477 Leonard / St. Peter, MN 56082

**PLANET SIN** №1 / $2 ppd
5 1/2 x 8 1/2 - offset - 16 pgs
Your one British source for raucous, rip roaring, raunchy rocknroll, with extensive coverage of the garage punk explosion. Featuring interviews with Man Or Astro-Man?, The Oblivians, The Drags, and In The Red Records, as well as a slew of reviews. The whole thing is written with a passion and enthusiasm for the subject that even if this type of music isn't your thing I bet you'd want to check out more of it after reading Planet Sin. I know I do. (AM)
Planet Sin HQ / PO Box 149 / Stockport / Cheshire / England

**POLYVINYL** №5 / ??
7 x 11 - newsprint - 24 pgs
Reads like a newspaper, and is definately a music oriented zine. Short interviews with Rail, Styzine, Boys Life, and Troubleman records. Comes with a compilation CD with a lot of bands on it.Real slick, and well produced.Write for price info. It wasn't included. (LU)
PO Box 1885 / Danville, IL 61834-1885

**PUNK FICTION** №3 / $1.00 · 1 stamp ppd
8 1/2 x 5 1/2 - copied - 48 pgs
Punk punk punk fuckin *rock*! This little digest focuses primarily on the lively punk scene in Oakville. There is a good piece detailing the specifics of putting on your own (punk) show, some fairly well-written articles on the editors' anti-capitalist stance, and the like. In fact, it is *so* punk, that definitions of (yawn) What Is Punk? abound. It's almost like the question What Is Art?: rhetorical. These folks do not spare any vitriol for the Man, the greedy, scum-sucking Pig that He is.Sadly, I was distracted by the alarmingly sloppy layout and pages of illegible handwriting, but everyone knows that this is fucking Punk. In fact, we even get a piece about "Old School vs. New School," which I would normally dismiss as a topic so trivial it's almost comical, but there was one line in this article that shone like a shiny new stud on a leather jacket, and that was "I'd rather see one preppy rich kid trying to evoke change than twenty fashionable gutter punx sitting around doing nothing and waiting for someone to throw utopia and a quarter into their change cup." Telegraph Ave., anyone? (JH)
1522 Lancaster Dr. №13 / Oakville, ON / L6H 2Z2 / Canada

**R2D2 IS AN INDIE ROCKER** №4 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Hmmm. This zine is a conglomeration of Star Wars, comics and internet rants. Unfortunately I don't like comics, Stars Wars' annoy me and internet is just a simple medium. So with that said, I don't like this zine, but if you are a comic lover or if Star Wars still mesmerizes your simple little mind after 20 years, then get this one. (JX)
Jeffrey / 515 West Buffalo St. / Ithaca, NY 14850

**RADIO FREE SUBURBIA** №4 / $1 · 2 stamps
5 x 8 1/2 - copied - 34 pgs
Nice little zine, interview with Good Riddance, reviews etc. Other than that this has lots of little stories about the authors lives that I enjoyed, and then some thoughts on the punk scene. Sometimes simplistic, but enjoyable. (GF)
174 Meredith Ave. / Garrett Hill, PA 19010

**RAZOR BLADES IN HALLOWEEN CANDY** №1 / $1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
At first glance I thought this zine was going to suck. Fortunately I was wrong. What separates this from the thousands of similar "late night at Kinko's" xeroxed type 'o zines is that the fellow who puts this out can write really well. I particularly liked the high school revenge piece. Three other good short stories, two good rants, interviews and reviews. (RM)
Sancho / 53 Hudson Ave. / Grafton, MA 01519

**RIGSBY** №2 / №3 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
We were off to a bad start with the cover, which is 4 pictures of guys in bands, 3 clutching microphones and screaming. They're not pointing, so you know they're not S.E. Anyway, it turns out to be a really great zine, with a cool interview with Wayne Kramer amid lots of other stuff. It is packed with things like reviews (gigs, records, zines, Hong Kong action movies), a punk crossword, and a couple of cool pieces about punk rock. The only criticism is that there are way too many pictures of boys in bands. It's got a sense of humor and a perspective. I like zines with stuff written by folks who are a little older than your usual punk kid. Comes with a photo of Snuff. (MJ)
Just One Life Collective / 16 Springfield Rd. / Brighton / East Sussex BN1 6BZ / UK

**ROBIN BY BRYON** №2 / $1.00 ppd
5/1/2 x 8 1/2 - copied - 30 pgs
It's good to see that the Macintosh hasn't completely superseded punk 'zines with scrawled, handwritten text and borders. Available for one dollar "or a leather jacket", you got your interview with F.Y.P., you got your scratchy homemade cartoons, you got your reviews (of rice milk, Summer blockbusters, and records... got it? (JR)
35014 N. Sunset Trail / Cave Creek, AZ 85331

**ROCKTOBER** №16 / $3
8 1/2 x 11 - offset - 60 pgs
A zine that consistently finds obscure, strange and interesting things to write about. Even though it tends to cover music I have little interest in, I find myself thoroughly enjoying this zine. But really, did you ever think about the role of the monkey in rock and roll? Now you will. Did you know about the New Colony Six or ? and the Mysterians? Now I do. Plus there's a masked rock and roll update, more on Sammy Davis Jr., and loads of great comics and reviews. A damn good zine. (MD)
1507 E. 53rd St. №617 / Chicago, IL 60615

**SEARCH OF SERENITY** №1 / $1.00 ppd
8 1/2 x 11 - newsprint / 40 pgs
A straight edge zine with lots of columns, mostly on sXe themes. The writing is pretty good - I don't usually go for this kind of zine, but I actually enjoyed reading most of this one. The interviews are good, much better than average, although I wish that someone would do an Ian Mackaye interview that covered some new ground, although that may not be possible anymore. Also, interviews with Act Of Faith and Strength 691, reviews and a couple of cartoons. (JW)
636 Trace Crossings Tr. / Birmingham, AL 35244

**SIMBA** №11 / $2.00 (or £1.00) ppd
8 1/4 x 5 3/4 - copied - 52 pgs
Vique is a passionate, romantic, and wonderfully self-aware woman from Manchester, England. She writes from the heart, from the soul, mostly about matters concerning the opposite sex. Which might normally be a tiresome read, but in her case is most insightful. She apologises for nothing. She interviews some bands and an HIV · friend, and actually fills them up with the kind of freshness one doesn't find often in zine interviews. I like the way she goes on and on for pages but I read every word as if she's sitting there saying it to me. Excellect piece on girl vs. girl misogyny; right on. It's the kind of zine that makes you wish you knew the editor. Gush. Oh, and another cool thing - the title being "Simba," almost all of the graphics are illustrations of lions. Aces. (JH)
Ms Vique Martin / 68 Maitland Avenue / Manchester / M21 7WH / England

**SLINGSHOT** №55 / free
11 x 17 - offset - 16 pgs
This is a tabloid style political paper. Issue 55?! Never seen it. Some zine reviewer. This is from Berkeley, and it is pretty much exactly what many might think of as a typical Berkeley left wing style newspaper. There are a variety of topics covered, immigration, Earth First! legal battles, many different stories on ecological issues, etc. The stories are done in a newspaper style, which is to say, "here's what's going on" type writing, not much background. This paper is full of information. Pretty much for those already committed to this mind set, just passing on the news. (GF)
3124 Shattuck Ave. / Berkeley, CA 94705

**SLUG & LETTUCE** Nº44 / $0.55 ppd
11 x 17 - newsprint - 16 pgs
Certainly a zine that shouldn't require an introduction - being one of the most consistent quality zines around. Change of address is noteworthy - contains the usual editorials, reviews, classifieds and miscellany. Free in a lot of places, obviously worth the postage if there's not a place near you. (TM)
Chris Boarts / PO Box 492 / West Chester, PA 19381

**SONIC MALADE Nº1** / $3.00 ppd
11 1/2 x 8 - printed - 52 pgs - German
This zine has the best graphics and visuals. It is truly a treat for the eyes. There is plenty of punk rock here, but no interviews. There are some show, and fanzine reviews. There is also a Berlin club directory for punks. But this zine is mostly just esoteric tidbits of random information, lots in the form of excellent drawings. Great zine! (HH)
PO Box 529 / 10127 Berlin / Germany

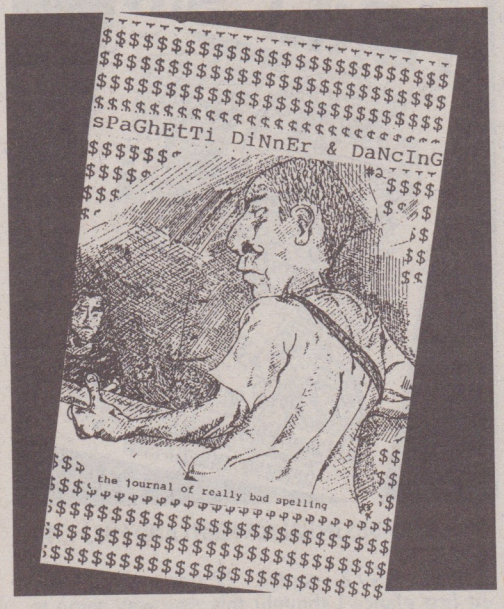
**SOUND VIEWS** Nº41 / $2.00 ppd
8 1/2 x 11 - offset - 46 pgs
Slick, professional, intelligently written. I can't begin to tell you how refreshing that can be. The best thing in this issue - as far as I'm concerned - is a two page story dedicated to the "Bar Wars of the East Village", where irate neighbors clash with drunken weekend bridge-and-tunnel people. There's also a lot of space devoted to people bands that are probably familiar to people who live in New York and other parts therein - Bloodyminded, Barkmarket, artist Carol Lay, and the usual reviews and plugs. The cover blurb describes the contents as "subterranean music and culture", and that more or less sums it up. (JR)
96 Henry St Nº5W / Brooklyn, NY 11201-1713

**SPAGHETTI DINNER & DANCING** Nº2 / $1 ppd
5 x 8 1/2 - copied - 34 pgs
I didn't really enjoy this too much, but I think it's pretty good. Lots of character, just not my style. Just random thoughts, some comics, short interviews with God Bullies and Fred Hammer (It's Alive fanzine). This is what a zine should be like, but obviously it isn't always gonna click with everyone. (GF)
1903 S 4th W / Missoula, MT 59801

**SPANK** Nº17 / $2 ppd
8 1/2 x 11 - copied - 44 pgs
This is a pretty cool zine covering everything from pop to garage to hardcore. This has interviews with Guilt, the Motards, Chrome Cranks, Track Star, Face to Face, Rocket Fuel is the Key, Celestial Magenta, and Cards in Spokes (phew!). There's tons and tons of reviews of zines, music and live shows, and loads of ads. Something in here for almost everyone. (MD)
1004 Rose Avenue / Des Moines, IA 50315-3000

**STATIC** Nº1 / $3 (ppd? I'm sure stamps are nice)
8 1/2 x 5 1/2 - copied - 64 pgs
A really good looking zine with ridiculously-colored paper, fold-outs, pamphlets, *and* a separate reviews zine? Yes! It's all here. The reason the reviews are separate is because the rest of the zine is focused on scams, sabotage, and poetic terrorism. There are some good ideas within that will help you pass the time in your small town / at your job / when entertaining out-of-town guests, etc. Insightful interviews with Lance Hahn, Jon Moritsugu & Amy Davis, and Kathy Bruin. (KQ)
NoNoGirl / PO Box 420902 / San Francisco, CA 94142-0902

**TAKE SIDES** Nº1 / $1 ppd
8 1/2 x 11- copied - 30 pgs
Nothing spectacular but I'll cut 'em some slack since it's the first issue. The highlights for myself were The Business interview, particularly their take on what happened at the infamous Southall riot, and the cartoon which was kind of funny. Also included are an interview with the founder of the Antipathy Collective, Mike Albers a couple of columns and reviews. Oh, I got a good chuckle out of the one page add for the "Resist and Exist" festival which from what I saw was more of a crusty punk drinkathon than the "international punk gathering" that it was intended to be. Maybe next year. (RM)
2872 Wingate / Eugene, OR 97408




**TOO MUCH COFFEE MAN** Nº5 / $3 ppd
comic sized - glossy - 32 pgs
In this latest installment, TMCM dies of coffee-related complications...as well as some other kinds of complications that give his pals the opportunity to ask what's on the other side. You can find out how to deal with this situation in this well-drawn comic that's got at least one bug-eyed person on almost every page. Everyone's talking about it - just check out the six (6) pages of letters. (KQ)
Adhesive Comics / PO Box 5372 / Austin, TX 78763

**TRAILER TRASH** Nº6 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Certainly stepping outside the realm of what most zines cover, but with a few catches. I found the editor comments in the sections written by other people (especially "That is just too Weird...") to be disruptive almost to the point of irritation. Good ideas, things like "Weird News" and "Scams" were better than most band interviews. Also record / zine reviews etc. (TM)
PO Box 753086 / Memphis, TN 38175

**TRASHED & FOUND COMICS** Nº1 / $1 · stamp
8 1/2 x 7 - copied - 32 pgs
Some people can draw really well, but can't write a story worth your time. And of course, some people can't draw worth shite, but won't let that get in the way of their illustrating a good story. These comics fall into the latter category, tho' most of the stories are just barely amusing. Highlights include how to make really good spitballs and an essay on Godzilla. (KQ)
4443 Enright Ave / St. Louis, MO 63108

**TRUST Nº58** / $4.00 ppd
11 1/2 x 8 - printed - 84 pgs - German
Trust turns ten years old with this issue. The zine has been able to keep it's high quality over the years without turning to corporate rock. Congratulations! Trust still has the best listing for punk shows in Germany. There is also plenty of record reviews. Finally this issue has interviews with Bikini Kill, Misfits, Sonic Youth, Sandivc, Rocket From The Crypt, El Vez, Queerfish and Voodoo Glow Skulls. (HH)
Salzmannstr. 53 / 86163 Augsburg / Germany

**UNDER THE VOLCANO** Nº32 / $2
8 1 /2 x 11 - printed - 58 pgs
This zine has grown by leaps and bounds over the last couple of years and this is one of the best issues I've seen by them. The highlight of this issue for me was the Donny the Punk piece on skinheads. The guy's a great writer and tackles a tough subject in this, the first of a two part essay. Another bright spot was the interview with our resident despot Tim Yo. Also included are the usual record and zine reviews as well as interviews with Eyehategod, Jawbox and others. (RM)
PO Box 236 / Nesconset, NY 11767

**UNJUST FANZINE** Nº2 / $1 ppd or 3 stamps/trade
5 1/2 x 8 1/2 - copied - 74 pgs
Pretty thick on the SxE/Vegan tip. Inteviews with Catch 22 zine, ARDAC, SA Mob Productions, and Doormat Distro. States on the inside cover that it is for "poison free vegans and vegetarians." I think anyone could get info out of this, so even if you don't fit into those categories and are curious about finding out more, get this, cuz it isn't generic preachy in your face SxE/vegan zine. So there. (LU)
2052 N. 940 W. / Provo, UT 84604-1255

**VERA KRANT** Nº12 / $(?) ppd
5 1/2 x 8 1/2 - printed - 30 pgs
If this is Tuesday, there must be an issue of Vera Krant due on the doorstep any minute... the long-running, misunderstood Dutch music 'zine is back - again - with some more movie reviews, some more music (the Humpers,the Jesus Lizard, Moondog Jr.) and a little of this and a little of that. Buy it, even if you're one of those pathetic monolingual bastards. (JR)
Oostertraatt 44 / 9711 NV Groningen / The Netherlands

**VICIOUS CIRCLE VOICE** Nº3 / $2 ppd
8 1/2 x 11 - copied - 42 pgs
Here we have Blanks 77, The Showcase Showdown, Both Worlds, and George Tabb. Lots of little bits on various topics, (animal research, goofy stuff) Overall, this has a very "punk" feel, as in the older school obnoxious punk type thing. Kind of alienated me, but then that's not my scene, so what could you expect. (GF)
33 Victoria Ln. / Ocean View, NJ 08230

**WROTH!** Nº6 / $1 ppd
5 1/2 x 11 - copied - 56 pgs
It sounds like their town is real boring so the editor and his friends make wild adventures out of going to Cleveland to see pro wrestling or to Columbus for no reason at all. Lots of

stories about local shit · a trip to NYC. Short mail interviews with Blanks 77 and Praparation H, reviews. Snotty - kind of dumb, kind of funny. (JM)
PO Box 16511 / Rocky River, OH 44116-2923

**YOU SUCK** №1 / $4.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
While that price may seem high - gotta remember more than half of that is for postage. That being said, it's a great job for being issue №1. (Actually the second I think). Interviews with the Humpers, Cheater Slicks, almost with Cee Bee Beaumont, and a report from the Rip Off Rumble. The record reviews are great - the rare breed who doesn't mind calling shitty records as they are. Good read. (TM)
Pioenstraat 61 / 9713 XR Rock City №1 / Groningen / Holland

## MORE LISTINGS

**ANTHEM** №5 / $1 or 3 stamps ppd
SxE Christian zine, with reviews, Shutdown, Outrage, Setback, and War Prayer interviews.
David Anthem / 10025 Thomas Payne Cir. / Charlotte, NC 28277

**BADASS NATION** №3 / $1 · stamp ppd or trade
Punk zine in the DIY cut and paste style. Semi- hard to read, which i have a hard time with, but it could be worse. Reviews. Ban interview, drawings and writings.
Anthony Chu / 1032 Goodwin Ln / West Chester, PA 19382

**CIMABUE** №2 / 2 stamps
True police and court stories, "ripping off the man", reviews and pictures. Also handwritten comments augmenting the typewritten ones.
6 E Stirrup Ct. / Cockeysville, MD 21030

**DEAF BY PUNK** №13 / ?
More a catalog than a zine.
PO Box 83 / 00501 Helsinki / Finland

**DEFECATION** №4 / **HOOKED ON PHALLUS** №1 / $1 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
Stories of high school kids in Hong Kong. Spring break, prom, getting drunk. You remember.
Brendan Sheridan / Amcongen Hong Kong / PSC 464 Box 30 / FPO AP 96522 or Stuart / 12310 Cobblestone / Houston, TX 77024

**FATBOY FANCLUB** №15 / $1 ppd
Personal writing about obnoxious and stuff this kid and his friends have done, some columns, a description of his town as "an AIDS-infested sand dune".
5341 Colton Dr. / St. Louis, MO 63121

**FLASHING ASTONISHER** №6 / 2 stamps
Reviews, drawings. Free in Syracuse.
113 Fleetwood Ln / Minoa, NY 13116-1007

**JADE'S RED ROOM** №3 / $1 or trade
Interviews with Generation 13 and Bouncing Souls, mad libs and lots of reviews.
Jade / 3361 Salford Station Rd. / Perkiomenville PA 18074

**JUST ANOTHER SCENE REPORT** №1 / $2.00 ppd
An extensive history/scene report of France, starting from the '80's up to present time. Find out what there is to know and more. It would be great if people from all over the world did something like this.
Acts Of Defiance / BP No.90 / 93270 Sevran / France

**NERVOUS BREAKDOWN** №2.5 / 50c plus postage
Update to №2, with a bunch of reviews and an interview with Mike Frank of DC's Instigators.
9379 Tartan View Dr / Fairfax, VA 22032

**OFF THE BEATEN PATH** №3 / 2 stamps
Interviews with: Dillinger 4 and Code 13. Record and zine reviews, also an anarchist rant about the difference between government and country.
Matt Detox / 834 N. Spoede / St. Louis, MO 63141

**OUT PUNK** №2 / $1 ppd?
Hey kid, there's already another zine called that! Features the dumbest Green Day interview ever plus the Bollweevils and more.
22242 Larch / Woodhaven, MI 48183

**PSYCHO MOTO ZINE** №7 / free (send postage)
A larger issue of this mini-zine featuring various "near death experiences" as well as tons of reviews of movies, zines and records and a number of shorter stories from contributors like Ducky Doolittle.
Ethan / 45 Ave B №2 / New York, NY 10009

**STAIN** №11 / $3
It's pricey, and slick, and, um, kinda boring. Elvis 2000, things missed about New Jersey (!?!?!), abortion rights, comix, pro wrestlers, reviews. Comes with a Suffacox flexi.
PO Box 2501 / Philadelphia, PA 19147-2501

**STAY AS YOU ARE** №1 / $2 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
Comics trying to be extremely subtle with minute eye-movements, etc. ala Tom Tomorrow, but without the wit.
Brad Yung / PO Box 30007 / Parkgate P.O. / N. Vancouver, BC / V7H 2Y8 / Canada

**STRIFE** №2 / $1.00 ppd
Political zine with articles on Food Not Bombs, the need to become self dependent on food, the sham and cover up going on during the Olympics, censorship and the Internet, local news and more. An all around interesting and informative read.
PO Box 660881 / Birmingham, AL 35266

**SUBJECTIVE IDEALISM** №2 / free (send postage)
A brief newsletter with interviews with Guttermouth, Voodoo Glow Skulls and Total Chaos, comics, reviews, and a hideous ad for a local head shop.
PO Box 400241 / Hesperia, CA 92340

**THE ANOMALY FANZINE** №4 / 2 stamps
Interviews with Plow United, The Ick, reviews, columns about school, girls and jobs, comix, ads, and more.
Brian Anomaly / 2316 Knowles Rd./ Wilmington DE 19810

**THE COMIC** №.01 / $3 ppd
comic sized - copied - 28 pgs
Who the hell started long, drawn-out, personal, intro's to comics starring themselves? Ugh. One very slightly amusing story about a guy who gets liquidy.
534 Columbus Ave. №21 / Boston, MA 02118

**THE MEAT SHEET** №2 / $1 ppd
Artsy zine with a good philosophy and a terrible name. Also reviews and interviews with:Kenneth Keith Kallenbach, Floorpunch.
2065 Liberty St. / Trenton, NJ 08629-2217

**THE SPASMS** №1 / $2.50 ppd
8 1/2 x 11 - copied - 28 pgs
A comic novella about this band on the road to rock stardom (sex in van, dumped by girlfriend, picked up by yet another girl). This is why you should start a band now.
Zoom Graphics / 340 Peterson Rd №159 / Libertyville, IL 60048

**THE VERDICT WAS MAIL FRAUD** №2 / 2 stamps
The merging of punk rock and science occurs in the pages of this zine. Reviews, opinions, letters, crossword, and more.
Kevin / 19350 Gainsborough / Detroit, MI 48223

**TRANQUIL BREEZES** №1 / $2 ppd
Columns, reviews, weird words and definitions, and not much else besides the regular poop and wasted space.
Dave Brandt / 1188 Port Republic Rd. №4 / Harrisonburg, VA 22801-3510

**TROUBLE BOUND** №4 / $2 ppd
Ska zine, interviews with: the Toasters, MU330, Mustard Plug, Dance Hall Crashers, Less than Jake and Buck o nine. Also ads and record reviews.
Phil Kellum / 8334 Alden Rd / Lenexa, KS 66215

**TURNING THE TIDE** Vol. 9 №2 / $5 ppd
More of their usual worthwhile articles on world events, with an anti-racist, for-the-people slant from this dedicated bunch.
PART / Box 155 / Culver City, CA 90232

**VELOTROLZINE** $1.00 ppd
This very small zine is packed with the latest information on the Brazil scene. There are plenty of reviews.
Arthur Domtas / R.15 no.113 Arvore Grande / Pouso Alegre-MG / Brazil

**VERA KRANT** №13 / $3.00 ppd
5 1/2 x 8 1/2 - printed (color) - 28 pgs
Show listings, Film listings and reviews.
Oosterstraat 44 / 9711 NV Groningen / Holland

**WIDE AWAKE AT 4AM** №1 / $1 ppd
sXe zine with lots of ads and photos. Interviews with: Sicko, Cornerstone and Los Crudos.
3717 Big Canyon Ct. / San Bernardino, CA 92407

*Temp Slave is one of the most well known zines, in and out of the punk scene. Political, personal, funny and always entertaining. I figured it was time we looked at the one man zine phenomenon. Jeff Kelly, aka Keffo, was interviewed by Jen Angel during July.*

**MRR: So, what gave you the idea to do Temp Slave, and when did it start? Did you work on any other zine before TS!?**

JK: I was working at an insurance company as a temp back in 1993. They kept making promises to me about going full time, but, eventually they decided to can me. So, as a get back, I did a blasphemous 50 page zine called, "Welcome to the World of Insurance" that I passed out to the full timers. Basically, I ripped off photos from company propaganda and reworded everything. But, considering I was a temp I had to do something for the temp workers there too. So I slapped together a zine for temps, using company computers and copiers I made up 25 copies and expected it to be a one shot kind of thing People at the company loved it. I just don't mean younger workers. I mean 60 year old grandmother types were leaving their work areas demanding copies. It really blew me away. After I left I sent a copy to Factsheet 5 and Anarchy magazine. Then all the fun began. Before TS! I really didn't know much about the zine scene. I dabbled in free lance writing, getting stories published occasionally. I was with the IWW (Industrial Workers of the World) for a while (no longer) and produced a well received local branch bulletin formatted like a zine. But, that's the extent of my past self publishing. I think part of the success of TS! is that I didn't have anything to draw from. I wasn't influenced by other zines .

**MRR: Temp Slave! is humorous - it makes fun of bosses and bad temp jobs, and each issue has it's share of anecdotes and stories. But it's also political. Do you think some people miss this level and how frustrating (if at all) is that?**

TS! is political in the sense that it speaks to and for a generation of working people with limited means and a not so rosy future. But, TS! is not political in the typical orthodox way. The zine is not aligned with any political groups or unions. I refuse to allow it to be a sounding board for political hacks. I, along with my contributors, carry on a personal conversation with the reader. I consider TS! to be political but only within a cultural context. I'm only frustrated by the people out there who think I'm going to say nice things to make their lives wonderful. Any time I get mail from groups wanting me to join them, or if I'm called to task for not being PC their mail goes straight into the garbage can TS! cuts right to the bone and that means some toes are going to be stepped on.

**MRR: Do you do TS! to get a political statement across or mainly just to have fun?**

As I've said TS! does have a political context, however. I really wanted to have some fun with it. I think the political scene needs a sense of humor. Humor reaches people much better than turgid political kinds of writing. So with each issue, I'm aiming to put a smile on a reader's face or induce a belly laugh. But, and this is really important, TS! is the best revenge against the bosses, the professional journalists, the academics, who would normally look down their noses at me. Fuck 'em all!

**MRR: Give us some figures about temp work - why should we be concerned about these facts?**

It's estimated that there are 32 million people working contingent, temp, and part time jobs. As for the temp agencies they employ around 3 million people. Manpower Temps is the largest employer in America with 600,000 people. More and more corporations are out sourcing their work to agencies What does all this mean? Simple. A generation of workers is wasting away their work lives, getting no benefits, no pensions, nothing. What are these people going to live on in the future? There's always a day of reckoning. I liken it to a beautiful model who one day wakes up and discovers her perky breasts are sagging like deflated soccer balls. Lately, the mainstream media and the agencies are trying to do damage control by running kiss ass stories about how great it is to temp. They mention that many skilled people make good money temping. No doubt about that, but so do skilled people in the regular workforce. In fact, 15% of the American workforce is well paid. Too bad they can't write glowing stories about the other 85% of the workforce that toils for medium to substandard wages.

**MRR: You've made casual mention of workplace organizing/unionism in TS!, what do you think about the general ignorance (and apathy?) of youth about it?**

Well, let's face it, young workers only have to take a look at the state of unions to figure out that it's just not happening. Shit, I don't blame them for being apathetic. What is there to be hopeful about to begin with? Younger workers, slackers, whatever are not as stupid as they are made out to be. Unions only make up 12% of the workforce. Besides, where are the decent jobs for younger people anyway? For the younger worker I suggest learning to use your wits and adapt to any given situation

**MRR: What advice do you have for new zine writers - pertaining to losing money, distributors, etc.**

I could write a book about my experiences doing TS! Ok, the best advice I can give is to live, work, and create within your means. TS! is somewhat of a special case, a zine that exploded out of no where, causing me to endure endless financial problems. I don't make a dime off of it and usually don't even make my costs. I even actually pay beer money to the writers and cartoonists who contribute. I price TS! low so people can afford it I'm not interested in being a martyr, but I believe a zine like TS! should be profit based. At the same time I don't begrudge people who make money off their zine. Recently I had to raise my mailorder price to $3 just so I can cover costs. I wasn't happy about doing that. It's very important that a zine writer establish friendships and contacts with other zinesters and distributors. This has mostly been a positive thing for me. I can count on places like Quimby's, Bound Together, Left Bank, and so many other stores or distributors to pay me for copies. However, I'd seriously suggest that zine writers not send their stuff to places like Fine Print. Those fuckers owe me money that I'm never going to see. Best advice – Be realistic, just because you had a flash of brilliance and wrote something it doesn't make you God. Ego is what moves things forward but put it in check when you do a zine. Start small and let it grow or let it die. Oh yeah, steal any kinds of paper supplies not bolted down and rip off your copy shop and bosses as much as possible.

**MRR: What is important about zines? What role do they/should they play?**

Zines are important because they allow people to sidestep the established writing scene, a scene I loathe and hold in contempt. Here I am, a working class kind of guy and I get to say what I want and I have thousands of people reading what I say. Do you think the mainstream would allow me to write what I want? Not on your life. It's ok for them to give space to some conservative, boring white bread guy though. They're sheep. People who do zines are onto something totally different. In effect they've begun freeing themselves from conventions. It's something I absolutely respect. It's not so important for zines to have any kind of role. It's just important that people try to express themselves in an honest, open way. Sometimes it's great and other times it's total crap. But, still the trying part is the very best.

**MRR: The media hype about zines seems to be dying down a little. What do you think it's effects have been on the zine world, and what experiences have you had with the major media about zines?**

Well, I don't know how it's going for other zinesters but the media vampires haven't stopped bothering me. I've been contacted by everyone from CBS News to the NY Times to the Wall St Journal and on and on it goes. It's gotten to the point where I only deal with people who do alternative publications. I no longer reply to the mainstream and if they happen to find my phone number somewhere I dissuade them from talking with me. I've turned down countless requests. I think the media focus was just another new thing for them to wet their pants in. What they don't understand is that by the very act of producing a zine we are making a mockery, giving the finger to their take on news. I can't even count the times I've spoken with straight "journalists" who ask me the dumbest questions. I wind up saying things like, "You don't get it man, this zine isn't about facts and figurers, it's about people who hate their jobs, their bosses, and your take on America." They are just totally dumbfounded.

**MRR: What's in the future for you and for TS?**

This is a tough one. Lately, I've been going through soul searching about what I want to do with TS! I don't want it to lose it's vitality and I'm always comparing recent issues to older issues to see if its lost its edge. Financially it's a monster drain, becoming harder to afford. I collate, staple, and trim every issue myself and it's become boring. Still, it's a big part of my life, something that keeps me sane. So I plan on doing it for as long as I can. I will know when to end it. In the future I definitely have a book in me. In fact, book one is done, now I just have to find some cool soul who'd like to print it. Also, in the past few months I started a local zine distribution to Madison stores. Here's Madison one of American's best book towns and there's no fucking zines except for TS. So I decided to bring the fury and hilarity of zines to Madison on a larger scale. So far the response has been tremendous and I plan on bringing more zines here. I also am doing mailorder distro through TS. Otherwise, I don't think Madison is going to be my future home. It's too damn cold and the people here are boho posers. I'd love to move to the west coast. I'm an Easterner and I've got an urge to travel and explore other parts of the country. I'm housebroken. Anyone want to live with a zine editor?

*Sample copies of Temp Slave! are $3 and a four issue subscription is $10 to Keffo, PO Box 8284, Madison, WI 53708-8284.*

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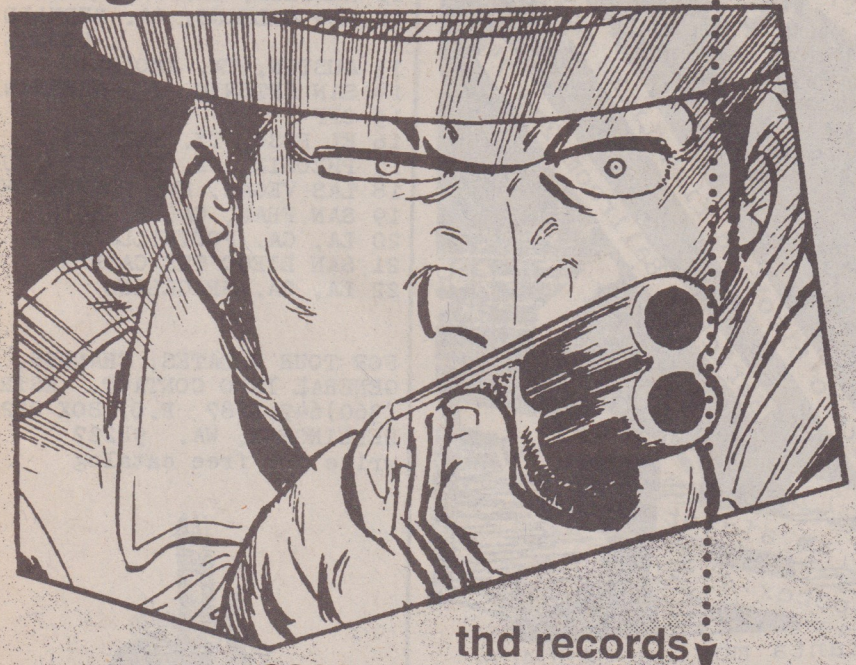

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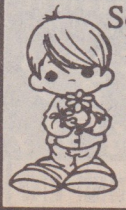

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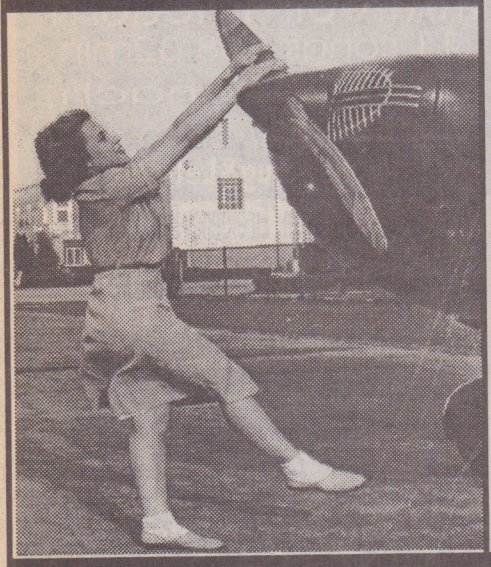

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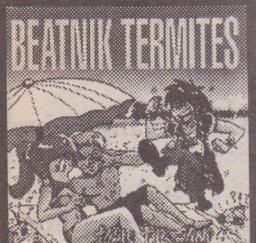


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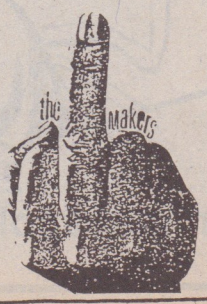

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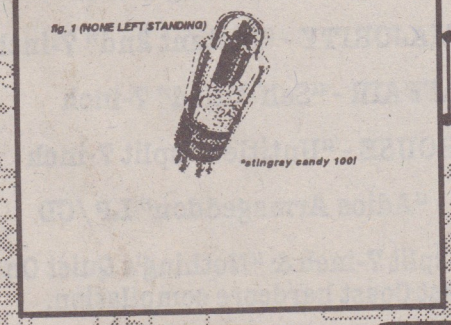


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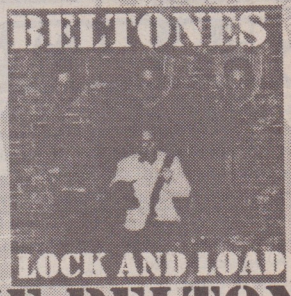
## "DESTROY WHAT DESTROYS YOU"
## 22 SONG CD $10 PPD

**AGAINST ALL AUTHORITY TOUR DATES:**

jun28-NEW ORLEANS,LA.
jun29-HOUSTON,TX-"FITZGERALDS
jun30-CORPUS CHRISTI,TX
july1-AUSTIN,TX-"BLUE FLAMINGO"
july2-DENTON.TX
july3-OKLAHOMA CITY,OK
july4-AMARILLO,TX.
july5-EL PASO,TX."THE ATTIC"
july6-MESA,AZ-"THE NILE"
july9-RENO, NV,W/BLANKS 77
july10-S.F,CA
july11-KING CITY,CA.
july12-BEREKELY,CA-GILMAN ST
july14-CASPER,WY-
july15-BOULDER,CO.-
JULY16-RAPID CITY,SD
july19-ROCKFORD .IL,THE PIT
july20-CHICAGO,IL.-"FIRESIDE BOWL"-
july24-YORK,PA,.
july25-NEW JERSEY,"PIPELINE"-
july 26-WESTMOUNT.,NJ.
july27-NY,NY, "CONEY ISLAND HIGH"-
july28-HUNTINGTON,NY(LONG ISLAND)-"YMCA"
AUG4-AUGUSTA,GA.-THE CAPRI CINEMA"-
AUG5-ATLANTA,GA-W/BLANKS 77




# THE BELTONES
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**Agathocles/Audiorrea – Split 7ep** $4.00
More killer Grind Mincecore!

**Crudity – The Total End Bootleg 7ep** $4.00
Vintage Swedish HC Brutality from 1985! Way ahead of its time!

**Diskonto/Frigora – Split 7ep** $4.00
Mob 47/A-ti-Cimex influenced HC that doesn't let up!

**Extreme Noise Terror – Peel Sessions Bootleg 7ep**
Unreleased Peel Sessions Bootlegged onto a 7ep! $5.00 world

**Forced Expression – Apeshapes 7ep (clear wax)** $4.00
14 Thundering blasts of East Coast Power Violence! Wheew!!

**L'A'RM – Destroy Sexism 7ep** $4.00
Unreleased Trax from the Band that influenced many Extreme HC/Grind acts!

**Man Is the Bastard/Agathocles – Split 7ep** $4.00
The split 7ep that was bound to happen again! Awesome shit, of course!

**Man Is The Bastard – Uncivilized Live 7ep** $4.00
Live Power Violence Mayhem from the So.Cal. Godz!!

**Mule Skinner – Servitude 7ep** $4.00
Non-stop Crushing Grindcore w/great lyrics!

**Napalm Death – Live 1988 Bootleg 7ep** $5.00
Experience early Napalm D. in their prime! Great sound & photos! Cult Grind!

**No Comment – Common Senseless Bootleg 7ep**
Euro Boot of this Classic/Rare 7ep! Only 300 made! $7.00 world

**Rupture – Lust & Hate CD** $10.00
40 song comp of all recordings on Ecocentric. Some of their best shit!

**Spazz/Charles Bronson – Split 7ep (white wax)** $4.00
Ragging shit, of course! So get them while I got them!

**Voorhees – Violent 7ep** $4.00
30 sec. songs of total Manic thrashing HC! Recently toured the U.S.!

**V/A Heavy Hardcore Headroom – Comp CD** $10.00
W/Drop Dead, Hail of Rage, Disrupt, Dissension, A.C. Fuckin' mandatory!

**V/A Reality – Comp 7ep** $4.00
W/Crom, Despise You, Spazz, M.I.T.B., Lack of Interest, etc.!

**V/A Close Your Eyes & See Death – Comp. 7ep** $4.00
W/Capitalist Casualties, Luzifer's Mob, Wounded Knee! Kick ass line-up!

**V/A Speed Freaks – Comp. 7ep** $4.00
W/Charles Bronson, Enemy Soil, Villently Ill, etc. Don't miss it!

**Plutocracy – Discography CD** $10.00
Essential CD! Has all their wax works. Demo & Live stuff! It's all here!

**Genocide – Doomed for Destruction LP** $10.00
Raw Finnish HC w/Members of Sorto & T. Lapset! Do get one!

**Cacofonia – The Last Castration 10"ep**
Vintage Mexican Grind/Noize from 88 to 91 w/Fear of God & Beatles covers. $8 US/$10 world

**M.O.M. – War Live 7ep** $4.00
Fuck yeah!! Ragging Japanese HC/Crust chaos like Doom & E.N.T.!!

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World 7ep's are $5.00 ppd. unless otherwise noted
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## HOPSCOTCH RECORDS

#1 DEATH WISH KIDS - 7" Ex-members of AREA 51 take rock n' roll hostage on their 7 song debut platter. Buy now and no one gets hurt... (out now)

#2 RUN FOR YOUR FUCKIN LIFE mystery split!! - 7" If we can't find a band brave enough to split this platter with ~~San Diego~~'s Chula Vista's finest, it's all their's. Whatever the outcome, you'll owe us a check your body can't cash for it.(not out yet twerp)

#3 SUBMISSION HOLD - 7" A band whose super natural powers are best witnessed live, we have managed to capture acts of fire breathing and garlic eating (same thing) on wax. Free poster, sticker, and Submission Hold anthology on paper for the tight wods. (out now)

All 7"s are $3 U.S., $4 Can & Mex, $5 World

If your band feels the need to send a demo, send lyrics so we can laugh at those too.

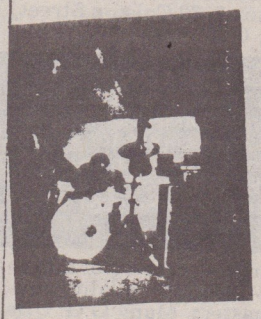
Love, Mike(y) & Aaron

Send death threats, heavy denim, and money to:

P.O.Box 1143
Cardiff, CA 92007

Rock on!!

## INTRO to AIRLIFT!



Imagine fiyou will, ifyou can, had any of the great mod influenced punk bands hailing from the queens land in the glorioous era of the late 1970's, bands such as The Clash, The Chords, and even The Jam, imagine if they had stuck around and honed their incredible du-dump-pa-da-dump up and down sound to the finest, sharpest point instead of going the way of the dull, insipid sounding radio rock band, hellbent on fame, fortune, money, women, wine, and having a private life, imagine them today with the same energy and fire-in-the-belly (and we're not talking cheap cider) feeling for making music and the same dashing looks and the sound! Oh the sound, how wonderful! Just like old times again, eh? It'll never happen. Thank the queen for the likes of lads such as Intro to Airlift! They must been seen to be believed, but hearing them can be an ample substitute, and thanks to RED DAWG Records, you too can relish in the magic of this janky Bloomington trio. Hurry though, if history holds true, soon these boys will be touring stadiums, snubbing their friends, and in twenty years getting back together to cash in, er, I mean "relive" their glory days. Be a part of it now! Get their debut 7" on Red Dawg! Only $3ppd/$5wrld

Look for other fine Red Dawg releases, such as the **FIGURITAS 45 SINGLES SERIES 7"S, RAIL "*Luke and Lauraland*" 7", PUNK TV** and more! Send a SASE/IRC for a complete list. *Dist by:* Rhetoric, Blindspot, GI Prod., Lumberjack, PVP, and kids 'round the world.

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# MAXIMUMROCKNROLL music classifieds

**CHEAP IMPORT** CDs & vinyl. tired of paying through your pierced nose for records, give us a try. Recent releases from Capt. Oi!, Anagram, Dojo, etc. Action Pact!, Disorder, Chron Gen, Violators, Business, Abrasive Wheels, Partisans, etc. Send $1.00 for large catalog. One Track, Box 130, 12 W. Willowgrove Ave., Phila., PA 19119. Videos of like bands available also.

**MAGGOT SLAYER OVERDRIVE** new 4-track 7" ep "The Angry Buzzing of a Million Flies" out now. Bloody evil West-Country hardcore punk noise at its finest. Absolutely essential. Available from Epistrophy Records or send $7.00 ppd to D.S.4.A., Box 8, 82 Colston Street, Bristol BS1 SBB, U.K.

**G.G. ALLIN**-Another very rare 2 song single released in 1981 with stripsearch. G.G. is playing drums on jesus over New York & Galileo. I have copies for sale to the highest bidder. For more info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call (212)889-8334. Send $1.00 for complete catalog.

**G.G. ALLIN**-Complete catalog of all the videos from 1981-1993. Best quality anywhere & many masters. Many G.G. CDs & headstone poster as well as Murder Junkies shirts & Feed My Sleaze CD. Coming soon-a new 3 song single & comp. CD. For info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call: (212)889-8334 $1.00 for catalog.

**WORLD-WIDE PUNKROCK** for sale. 2,000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/ powerpop records. This list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Dogs, Rattus, Ebba Grön, Bastards (Finland, Italy, Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $2 for complete list to Ingo Eitelback, PO Box 1319, 23833 Bad Oldesloe, Germany, Tel/ Fax +49 45316773, E-Mail (101603, 2202 @ compuserve. com)

**FOR TRADE** (All originals, No bullshit!); Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Crime: Murder By Guitar 7", Freeze:Tourists 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Stalin: Stalinism 7", Ambient Noise: Chainsaw Massacre 7", The Dogs: Rot n' Roll 7", Ed Nasty & The Dopeds 7" etc tons more all around the world! ! ! We trade or sell. (Massive catalogue for $2 / 2 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland tel/fax + 358 14 721328, email jukka sateri@aar.inet.fi

**WANTS** (Original 1st pressings only!); Village Pistols: Big Money 7" (wp $200), The Eat: Communist Radio 7" (wp $200), Nubs: I Don't Need 7" (wp $80), Xterminators 7" (wp $100), Hollywood Squares: Hillside Strangler 7" (wp $100), Freestone: Bummer Bitch 7" (wp $100), Unnatural Axe: Hitler's Brain 7"EP (wp $120),Hugh Beaumont Experience: Cone Johnson 7" (wp $150), The Dogs: Slash Your Face 7" (wp $120), Vicious Visions: I Beat You 7" etc 70's & early 80's punkrock obscurities from all around the world! We buy or trade so write, call or sendfax/email to: A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland tel/fax + 358 14 721328, email jukka sateri@aar.inet.fi

**FOR TRADE** (All Originals, No Bullshit!!!); Gasoline: Killer Man 7", Sillykillers 7", Controllers: Neutron Bomb 7", GG Allin: Blood & Guts 7", G.I.: Make an effort 7", Minor Threat: First Three 7"s, Ideals: High Art 7", Rotters: Stevie Nix 7", Leftovers: Cigarettes & Alcohol 7", Star Club: Wakaki Ansatsusha 7" etc tons more all around the world!!! We trade or sell.(Massive catalogue for $2 or 2xIRC) Write, call or send fax/email to: A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland tel/fax + 358 14 721328, email jukka sateri@aar.inet.fi

**MEGARARE** Finnish Punkrock Obscurities for Sale or Trade, like; Destroy: Sanoja 7", Brups: Ramptoniin 7", Pois: Lapsi Itkee 7", Outo Elama: Antero 7", Neuroosi: Rock Against Seija Isonsaari 7" (Rarest european punk single!!!), Tipi & Ministerit: Verta Rakastava 7",Kasvain: Onko Suomi Usattunut 7", Nauta: Onko Suomi Vapaa Maa 7", 000: 0odeja Simasuille 7" & LP, Taavi & Rytmiryhma: Aanilevyko 7" etc... available all early finnpunk wonders so check our wants ad and offer trade or send serious money offers! Write, call or send fax/email to: A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland tel/fax + 358 14 721328, email jukka sateri@aar.inet.fi

**VIDEOS! VIDEOS!** Videos! Videos! PAL/NTSC. Free transferring to any world system! Quality shows, rare old stuff, hard to find new stuff. Send $1 for big list. Or call to find out about what you want. Wow! over 3500 shows of Punk, Riot, Hardcore, Industrial, Ska, Rockabilly, Alternative. Peter DeMattia, 8 Haddon Road, Hewitt, NJ. e-mail: peterd@nji.com.

**BE A FREAK** Records: Pissed Off Orgasm "Pornonomicon" CD $7ppd. Nut Screamer/ Pissed Off Orgasm split 7" ep $3ppd. Savannatarashi Zine #1/ 72 pages $3ppd. Extreme underground noize! BAFR, 22 Acorn Ave., Farmingville, NY 11738

**VIDEOS!!! MASSIVE** selection but small classified so I don't have to charge you for my catalog like those other big studs. I paid for this ad and my list is free. Over 1000 top quality rarities available off Sony Hi-Fi equipment for smiling face results. Send stamp to: Jay Kuehm, 1523 E, Winslowe Dr., #1A, Palatine, IL 60067

**THE PISS SHIVERS** debut cd "Help! My Dog Is A Skinhead!", $5.00 (Postage Paid). We play old school punk/hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

**VIDEOS: PAL (UK ETC)** & NTSC (USA etc): NoFX, Exploited, Zounds, Pennywise, Propaghandi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S. Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Millencolin, Snuff, Mummies, Descendents, Damned etc. etc. Over 2500 shows/promos/tv clips for trade/sale. SAE (UK), IRC (overseas) or good trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

**GG ALLIN:** New 16 pg catalog. Largest selection in the world. Lots of photos and details of items. Includes, videos, many masters. 7 different T-shirts, baseball cap, Hated, gas stations and funeral videos, headstone poster, CDs, casettes, singles, GG artwork and stuffed GG doll. $1.00 for large list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY, 10010. Call (212) 889-8334

**BANDS WANTED DEAD OR ALIVE** to play in Evansville, IN. We booked Pansy Division, Screw 32, The Bouncing Souls and Squirtgun last year. Evansville is: 3 hrs from Nashville, 2.5 hrs from St. Louis, 3 hrs from Indy. If you would like to be part of a benefit show, free concert or maybe even get paid to play, send a demo or a tape of your band practicing to: Sound Asylum Productions, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711. Phone # (812) 421-1584. Sorry, no call back.

**VIDEOS: OVER 1000 SHOWS.** GG, Murder Junkies, Dwarves, Skrewdriver, Brutal Attack, No Remorse, Bound For Glory, Germs, Fear, Mummies, Dead Boys, Pistols, Ramones 95'& 96', Rancid 96', Exploited, Lunachicks, Muffs, Adicts, Monster Magnet, Misfits, Screeching Weasel, Queers, Descendents, Rollins, Iggy, Insaints, Buttholes, NoFX and many more. Write Merle Allin, 214 E. 24th St., #5B, NY, NY 10010

**VIDEOS: OVER 1000 SHOWS**, Lots of masters & 1st gen. copies, in business for 8 years-fast reliable service. Sam Blacks Church, Dinosaur Jr., RFYC, Didjits, Jon Spencer, Nick Cave, Neurosis, New Bomb Turks, J. Cash, Beasties, Marilyn Manson, Op Ivy, White Zombie, Hole, Dks, Antiseen, NIN, Smashing Punkpkins, Ween, Bad Brains, $1.00 for 40 pg list. Merle Allin, 214 E. 24th St., #5B, NY, NY 10010. Call (212) 889-8334

**GIRLS/GUYS..** (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send $1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

**S.M.D. - KING OF PUNK** 8 song 7" on beer colored vinyl $3 ppd US, $4 ppd world to Maury Vasquez/ 8807 Arma St./ Pico Rivera, CA 90660 or order direct from: Beer City/ POB 26035/ Milwaukee, WI 53226-0035

**RARE BRITISH PUNK/** oi/ HC Set sale 1800+ items, Abrasive Wheels - Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel/ Fax (01462)433089.

**KARL FROM EARTH CRISIS** ate my cat! I got lots of live & rare crap from bands like Screeching Weasel, Neurosis, Melvins, Operation Ivy, Bad Religion, Rancid, NoFX, Fugazi, Integrity, D.K.'s, Nirvana, Dead Milkmen, Queers, Slayer & a crap load more. New sampler tape: $4 ppd. or $1 for catalog. Monolithic: P.O. Box 1234 / Coquitlam, B.C. / V3J-6Z9 (Canada).

**RECORD CLEARANCE SALE.** We are downsizing our record collection at affordable prices. Punk, hardcore & more. 80's & 90's. Order our latest catalog by phone or mail. Heckle & Jeckle / 27361 Sierra Hwy #185 / Canyon Country, CA 91351. 805-252-5822. If you can send a stamp that would be cool.

**CRINGER** I love this band and I want anything with them on it: The thing that ate Floyd, Tikki Tembo lp, Karin ep. send lists. I have a meager but good collection. John, 2564 Diericx dr., mountain view, ca 94040.

# MAXIMUMROCKNROLL music classifieds

**PSYCHOBILLY!** I'm looking to trade or buy neo-rockabilly or psychobilly vinyl, like Meteors, Stray Cats, etc. Pressings from Japan, Greece, Australia, and New Zealand would be especially cool. I have tons of stuff to trade and can also get hold of oldBritish Oi! relases. Write with a list of your goods to: Conny Winkel, Beusselstr. 3, 10553 Berlin, Germany.

**PUNK RECORDS SETSALE:** private collection, 1200+ items, 77-85, European, American, Japanese 7"s and LP's, oi, anarcho, Killed By Death stuff, hardcore, Hubble Bubble, Amebix, Skrewdriver, Big Boys, Youth Of Today, Rude Kids, Kids, The Ex, Stalin, Chaos UK, Hoax, Varukers, Really Red, Misfits, Deep Wound,...Send 1 IRC for list to:Nathalie V., Nieuwpoortse Steenweg 459, Oostende 8400, Belgium.

**SALE/TRADE:** LP/12": DOA-Hardcore 81; DOA-Something Better Change; Sado Nation-We're Not Equal; Personality Crisis-Creature For Awhile; Battalion Of Saints-Second Coming; Kraut-Ajustment... Detonators-EBS; Nip Drivers-Destroy Whitey; also Offenders, MIA, Social Unrest, NOTA, Dayglo Abortions, & more. $1/IRC/SAE for full list to: Paul, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR, England.

**SOMEWHAT LARGE PUNK/** Newt (sic) Wave lp collection for sale (1,500 records) (77-94). Send wants to: Mr. Moo/ 48 Benedict Ave./ Staten Island, NY 10314

**POLY BAGS FOR SALE.** 7"-3 mils.: 100 for $5, 500 for $16, 1000 for $26. 1~"-4 mils.: 100 for $13, 500 for $55. All prices ppd. Send cash or money order to:Chris Cabay 429 Circle Ave. Forest Park, IL 60130. I sometimes like to trade fvr hardcore records for my distro. Give me a call. (708)366-5646. Please use home addresses, not PO Boxes so I can UPS the bags. Thanks.

**NEW TOWN** but still searching for Jawbreaker "Unfun" on LP, "Whack & Blite" 7", split with Samiam and "When it Pains it Roars" t-shirt L or XL. Videos also wanted (older=better). Have rare Cringer, S. Weasel or Queers for trade or willing to buy outright. Greg Wells, 2708 Grove Ave. #4, Richmond, VA 23220. (804)355-4358 - leave message.

**RADIO SHOW** seeks airplay material. Diane's Kamikaze Fun Machine, broadcasting to NYC/NJ metro area on WFMU 91.1 FM needs new punk/grind/hc/noise for freeform show on DIY station. PO Box 171, Hopatcong, NJ 07843. Email: Diane@Wfmu.org. Touring bands, get in touch! Playlist: Kilara, Craw, Panel Donor, CR, Spitters, Neurosis, Man Is the Bastard, Damad, 16.

**PUNK/HARDCORE** bands wanted for d.i.y. compilation tape. Also contributions wanted for zine. Stories, rants, photos...Write for free catalog of records. Home Aid Productions, 2706 Pioneer Ave., Pittsburgh, PA 15226-2034. Write Now!!

**LEAP FROG SOCIETY** "Don't Get Caught" 7" out now. # to 500, most with different color covers and also a Vegas souvenier inside. $3.00 ppd to Mark c/o L.F.S., P.O. Box 73034, Las Vegas, NV 89170-3034.

**BANDS - DEMOS** wanted for new label-punk/H. core/noise. P.O Box 2797, Brighton, BN1 2DS, England.

**WANT:** Bleach Boys 12", Dirt Shit-7", Devo "Tiger Wax"-12", Teenage PHDs-7", Plainfield "Throw Pillow" 7", Raxola 12", Technicolor-Bunker 12", Sham 69 "Sons of the Streets"-7", plus more. Have: Glueams "Mental"-7", Viletones "Screaming Fist"-12", Lama-12", Pack-12" (orig. '78), Schund-7", P.F. Comando-2. 12" Plus more. Write to: Thomas Lindenbaum, Voxtruper Str. 12, 49082 Osnabrück, Germany. Tel. 05 41/57 35 64.

**16 Y/O SXE PUNK** into guitar, cringer, nothing cool, red #9, and starting a band. hates people who don't write back (Mary Roanoak VA), fascists and other fools. send to: John, 2564, diericx dr, mountain view, ca 94040.

**VINYL.** Good selection of rare and not so rare punk/hc/metal. send for list. Jim Valentino, 101 Brentmoor Rd., E. Hartford, CT 06118, USA.

**ATTENTION BANDS!** Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 3/4" wide by 2 1/8" high, 20 stamps, and at least 20 addresses of your friends and fans to: Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

**RUSSIAN ALTERNATIVE** music for trade! (CD and tape formats only) We looking for Ministry, Swans, Cave/Birthday Party, Jane's Addiction, Pornos For Pyros, Skinny Puppy, Neubaten, Residents, John Cale, John Zorn/Naked City, Fred Frith, Bill Frisell, Blind Idiot God, Bauhaus, Butthole Surfers, Dead Can Dance, Nine Inch Nails, and many others. V.IE.S, P.O. Box 142, NovosiBirsk-99, 630099, Russia

**BEACH RECORDINGS SUCK!** Don't use them. They fucked me! Paul can blow me. If you want to know the facts about how Beach Recordings will fuck you like they fucked me, send a stamp to: 24704 Royal Oak, Way, MO 65583

**VIDEOS FOR A REALLY CHEAP** price! Choose from titles such as: Huns, Bobby Sox, Gism, Tad, Devo, Kiss, Earth Crisis, Snapcase, Marduk, Blasphemy, Immortal, SNFU, Germs, Hole, and tons more. For a free list write to: 3Gunvideo, 1819 Pleasantdale #11, Cleveland, OH 44109

**WANTED:** Discovery Records of Buffalo, New York (a punk/hardcore music store) seeks new material. Any release/any format (CD, Cass, 7", 12") acceptable. Any distributors (tiny to large) please contact Earl at (716) 693-8806, Fax (716) 693-8807 or write to : PO Box 113, Tonawanda, New York 14150-0113. I'm not a record company. Please send me any catalogues.

**PILLAGE PEOPLE** cassettes $4.00 ppd. Pillage People still going strong in NJ at the ongoing objection of police forces and foofie club owners. An aggressive band in a world of weak, poofie "punk" bands. All inquiries to: Pillage People c/o Rahne Pistor / PO Box 221 / Delaware NJ 07833

**BUY OR TRADE:** photos, videos, flyers, live tapes, records, CDs, cassettes, posters, interviews, zines, stickers of these bands: DK, RATM, RHCP, Rancid, Husker Du, Ramones, Misfits, DOA, MDC, NoMeansNo, Dickies, L7, GBH; and MRR compilation "Not So Quiet on the Western Front"; Ramones "Rocket to Russia" including booklet and inside cover. Miroslav Bekic / Gocka 4316 / 11000 Belgrade / Yugoslavia

**INNER CITY SOUND** book about Australian punk '77-'81. Tons of photos of all the classics: Birdman, Saints, News, Leftovers. Original 1982 printing in mint condition. $15 + $2 postage (North America). Ryan Richardson / PO Box 49984 / Austin TX 78765

**GARAGE AND PUNK** new releases cheap and fast. Growing catalog of records from Childish to Really Red to Killed by Death. Send SASE to: Busy Kids / PO Box 49984 / Austin TX 78765 or e-mail barclay@mail.utexas.edu

**THE FIRST ISSUE** of the Spanish/Belgian joint venture "Bronco Bullfrog/Skoink" is finally available featuring The Spent Idols, Bluebeats, Garry Fielding (Oi! specialist), Klasse Kriminale, a lookback on 80s legends Angelic Upstarts & Infa Riot, an article on Skinheads on the Internet plus tons of worldwide news, a massive record review section (all written in English). Send $3 (Europe) - $4 (elsewhere) to Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium

**HEY YOU PUNKS** & bootboys! Teenage Warning magazine (formerly Skoink + Bronco Bullfrog), issue #22 out late August featuring new exclusive interviews with The Last Resort, The Exploited, Special Duties, Youth Brigade, Propagandhi, Anti Nowhere League, Vice Squad/Chaotic Dischord, U.S. tour reports of The Business & Oxymoron, etc. (fully written in English). Send $3 (Europe) - $4 (elsewhere) to Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium

**T-SHIRTS** of the "Punk & Disorderly In 1995" festival for sale which saw the reunion of British punk rock legends Anti-Pasti and One Way System with Special Duties, The Lurkers, Capo Regime and Charge 69 also on the bill. Two-sided. Red & white on black. Great design. Specify L or XL please. $8 + $3 postage from Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium.

**WANTS: ANY DICKS** or Big Boys videos before 1982, especially any Raul's era footage—any Minutemen videos besides the Flipside thing, and flyers from all. Gots: some cash, a few zits, etc. Write: Bill Given, 225 River Route, Magnolia Springs, AL 36555

**CANADA'S NO.1 DISTRIBUTION:** Gas World Distribution, we're so cheap we can't afford a real ad! Prices of 7" range between $2.50 and $3US, out now: Global Holocaust/Fierce split 7", raging political hardcore with shouted vocals, 8 songs with lyrics. We got the strongest stuff from Scandinavia, Japan and Europe; Gas World,827 Goldbourn, Greenfield Park, Quebec, J4V 3H4 Canada

**WANTED:** Does anyone like noisecore? Looking for Psycho-Sin, Larm, 7 Minutes of Nausea, Sore Throat, Rapt. Let's trade tapes or cash, write. Charlie C., 4801 Tonnelle Ave., No. Bergen, NJ, 07047, USA

**MERAUDER/STIGMATA** split 7" "Brotherhood" only 1500 pressed, also "Minus' Revenge", rare demo with infamous original singer Minus. The High And The Mighty "Crunch On" original New York A7 hardcore available for the first time since 1983 all 7" five bucks cash (includes shipping) to; Stone Management, 225 West 70th St. Apt.#3

# MAXIMUMROCKNROLL music classifieds

**EXCELLENT QUALITY** audio & video for sale or trade or sale. Cheap prices! $5 audio,$10 video. Wide variety! Your list or send a ¢.55 stamp. Avail, Beastie Boys, Black Sabbath, Boredoms, Civ, Deadguy, Neurosis, Seaweed, Snapcase, S.O.I.A., Sunny Day.... , Steven Severin, P.O. Box 23203, Seattle , WA 98102

**WILL E. SURVIVE.** The label that refuses to die still avail. Bloody Coat Hangers 7" on red vinyl. Rat Bastards/ Dead Drunk split 7", 10-96/Insult to Injury split 7", Reluctant/Pressure split 7". "H.C lives" All 7" $3ppd to W.E.S., PO Box 2065, Northlake IL 60164

**IF YOU ARE** interested in participating on a Swedish comp. tape, send 2 (or more!) to: Thomas Sundberg, Tallgatan II, 733 37 Sala, Sweden. You will of course receive a free copy of the tape.

**THE VOLUNTEERS** 7" can be yours for only $2ppd! It's fun youthful ska-punk that will have you tapping your toes. Punk Planet said it was worth checking out, so try it! $2 to Box 492, Hudson IL 61748

**OUT OF PRINT!** Discount prices on punk/ power pop/ metal major and indie cassette and CD cut-outs! Cassettes 3/$11, CDs $4.99-$10.99. Stamp brings free flyer/ catalog, gets you on my mailing list. Infernal Racket, Studio 168, POB 443, Owosso, MI 48867-0443

**MAN IS THE BASTARD/** Brutal Truth/ F.O.D. - Live 6/8/96 in Philly! Fine quality video, wild show. 90 minutes. Fast service. $14 post-paid (cash/m.o.) to: Joseph, 2020 Locust St., #2R, Philadelphia, PA 19103

**GG ALLIN:** Funeral video. This 90 min. video contains GG 's wake, funeral and headstone memorial. The rock and roll terrorist is laid to rest for this ultimate hellride taken from the original master tape. Don't settle for shit quality from anyone else. The most outrageous funeral ever. Send $30.00 US, add $5.00 overseas. Money order only. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for large GG catalog.

**GG ALLIN:** Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters, GG CDs, cassettes, rare singles, GG doll, headstone poster, many different t-shirts, prints from original artwo4rk and new Murder Junkie releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for large GG catalog.

**VIDEOS:** Over 1000 shows. GG, Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D, Exploited, 7 Year Bitch, and many, many more. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for a 40 pg. catalog.

**VIDEOS:** Over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned ,Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KFMDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones and many more. $1.00 for 40 page list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

**VIDEOS:** Over 1000 shows, Misfits, Mr. Bungle, Muffs, Murphy's Law, Naked Ray Gun, NY Dolls, NIN, Nirvana, NoFX, Offspring, Painteens, Pandoras, Pearl Jam, Plasmatics, Iggy, Primus, Ramones 96, Real Kids, Screeching Weasel, Sheer Terror, Skrewdriver, Brutal Attack, No Remorse, Bound For Glory, Sam Blacks Church, Sonic Youth, Thunders, Waldos, Ween, White Zombie, and many, many more. $1.00 for 40 page list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. Fast reliable service for 8 years.

**NIRVANA, FOO FIGHTERS,** Mudhoney, Jesus Lizard, Toadies, Hole, Silverchair - audio/video for trade. I'm seeking good quality/ low generation shows on these bands. I have many to trade, plus other bands as well. Your list gets mine. Lisa/ 73-290 El Paseo/ Suite #168/ Palm Desert, CA 92260

**HARDCRY RECORD** mail order. HC/ punk/ thrash/ noise... vinyl/ lp/ cd/ tapes/ tees. Send sase for listing ,not a lot but enough to make you smile. Vendors/ distros/ bands send in copy for my zine Hardcry & review. Foreign bands / labels get in touch at: Hardcry Record Mailorder/ POB 90581/ Henderson, NV 89009-0581/ USA

**ELEMENTAL CHAOS** comp tape 60 min. , 16 bands. Punk, crust, alt., exp., etc. One wild hellride plus free catalog for only $2 ppd. Mudball Records/ POB 1054/ Salem, OH 44460

**VIOLENT SOCIETY** Suspects split 7" 45 rpm mastered super loud (no dat mastering) $3ppd US/ $5ppd Europe/ $6 Pacific Rim. US Chaos back together after 10 years. 6 song demo of rare shit single available 1st pressing 7" 45 $3ppd US. Punk Rock Records/ POB 555/ Ridgewood, NJ 07451. Bookings (201)636-1268

**SWA DISTRO WANTS** your band! Cassettes and 7"s by C. Manson, Crowley, Dead End Kids, Bar Feeders, Jason Butler and more. Few comps also. Send for free list. S.W.A. c/ o Jason Butler/ 6881 Amherst St./ San Diego, CA 92115. Send samples and terms.

**CONFEDERACY OF SCUM** - records by Cocknoose, Antiseen, Rancid Vat, Mad Brother Ward, Alcoholics Unanimous, send sase to: Baloney Shrapnel/ POB 6504/ Phoenix, AZ 85005

**PUNK BANDS WANTED** for comp. starting a label and need distro. Please send stuff to: Aaron Schroeder/ 720 Deer Run Ln. #177/ Agoura, CA 91301

**WANNA RELEASE A RECORD** in Spain? Looking for hardcore, Oi!, and punk rock bands. Specially for old out of print recordings. Demo, live and studio sessions are welcome. Vinyl also available. Let us know about your recording and let's come to an agreement. Phone: +34 1 5496837. Write to: Maria L.P./ Apartado de Correos No. 18.261/ 28080 Madrid, Spain

**COLLECTION RECORDS** for trade from Spain. Rattus- Stolen life lp (French press), La Uvi &", Soxiedad Alkoholika 12"ep limited edition gatefold cover, The Oppressed and Red Alert 7" (Spanish press), Subterranean Kids 7" limited edition promo pressing. Interested in straight edge, NY hc, Oi!, punk rock. Phone: +34 1 5496837. Maria L.P./ Apartado de Correos No18.261/ 28080 Madrid, Spain

**HARDCRY ..A NETWORK** zine/ish 1.5 out now! 25¢ & 3 stamps to fortify communications for people to write each others with same interests. For known & unknown bands to sell their wares. Bookers club promoters send in your addresses & #'s. For touring bands on the move send in your tour dates. Record, sellers, buyers, traders send in your lists now. Contributions of scene reports, raves rants, your own top ten send them in!! Hardcry..A Network Zine/ POB 90581/ Henderson, NV 89009-0581/ USA

**SOUND IDEA DISTRIBUTION**—Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea/ PO Box 3204/Brandon, FL 33509-3204 USA Call(813) 653-2550 Stores: Get in touch for wholesale rates.

**BOOTLEGS** out the bunghole in the Sound Idea catalog. Send ~1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

**T-SHIRTS, RECORDS, VIDEOS, CDs** and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Call for wholesale rates.

**NEED DISTRO HELP?** Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution/ PO Box 3204 /Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550 Stores: Call for wholesale rates.

**JAPANESE AND EUROPEAN** labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

**DIE CRUISIN'** returns to the world above with "Hit Parade From Hell"! 11 songs, lyrics, stickers. More powerful than ever! Misfits/Ramones style horror punk. Only $4 US/$5 overseas well concealed cash. Send to: Stephen/ 16739 Old Manchester/ Grover, MO 63040 USA. Also available: "Misconduct" 7 song demo from C.R.I. new from 96! Same price as above. Raging hardcore!

**DRUMMER NEEDED!** For E-Bay Punk-Rockabilly band. Influences: X, Cramps, Collins Kids, Dead Kennedys, Clash, ETC. Must have transportation and source of income. The Tantrums 510-522-1033.

# MAXIMUMROCKNROLL music classifieds

**POWER VIO-GRIND** out now: Avulsion/ Forced Expression split 7". Chopper-core of the fines sort. $3 ppd US and $5ppd else. Coming soon: Bastard Noise/Hermit environmentalism cassette and Despise You 7" (no pre-orders). Hidden US dollars only to: Recalcitrant Noise, 425 4th St. #2, Minneapolis, MN 55413, USA. Wholesalers send sase.

**OI!, PUNK, ROCKABILLY,** mod revival, 2 tone, ska, HC, jap, euro, obscure, punk 77 + 80's, N.W.O.B.H.M, Vemon and lots more, send IRC for list to G.S.N, 32 Paul's Road, Clifton Bristol BS8 1LR, Avon UK

**VIDEOS - TOY DOLLS,** Misfits, Crass, Abrasive Wheels, Vice Squad, UK Subs, Peter and the Test Tube Babies, One Way System, Chelsea, Discharge, Sham 69, Business, Broken Bones, Oi Polloi, Adicts, Chaos UK, Exploited, GBH, Clash, Buzzcocks, Japanese Hardcore/punk, cult movies, ska, punk/oi compilations, lots more, list send $1 or 3 stamps to Jeremy, Box 45223, Somerville MA 02145

"**EVERYTHING YOU** always wanted to know about fag rabbit" Band info, merchandise and free stuff. Send one .32¢ stamp and return address to: Fag Rabbit/ POB 5463/ Garden Grove, CA 92645

**SEVEN INCH COLLECTORS!** Rare hc 7"s from Misfits, Minor Threat test pressings to Necros/ Fix 1st 7"s. All original and mint. Send sase of 2 IRC's for complete list. Fat Beats /Attention: R. Siko/ 323 E. 9th St./ New York, NY 10003 USA. Peace and respect.

**BOSTON PUNK/ROCK** records for sale. Many other rare 7" & lp vinyl. Buy/trade for Oz & European punk. Send $1.00 for list. Day-Old Records/ 1644 Mass. Ave./ Cambridge, MA 02138 USA

**RARE AND NEWER RECORDS** for sale. Poison Idea, Mudhoney, Melvins, 7 Seconds, Napalm Death and many more. Send stamp for list. Coming soon Government Issue "Make An Effort" reissue 7". Tragic Life Records/ POB 60623/ S.I., NY 10306. John(718) 727-2548.

**ELECTROPUNK:** recombinant musical project needs synth/ sampling wizard, guitarist & bassist. melodic guitars riveted to the electronic energy of techno. more barrier-breaking punk than industrial. lifetime meets mescaline? juno reactor meets propagandhi? afx meets NoFX? something new, uncompromising but tuneful and bracing. nyc area. contact Acroyear c/o Josh Anomaly/ 158 Sackett St. #3A/ Brooklyn, NY 11231 (718) 852-8075

**SEEKING YOUR BAND'S** independently released record for cooperative world-wide distribution, mail order, and CD compilations. Send CD, vinyl or dubs, and a self-addressed stamped envelope for more information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

**TIRED OF PAYING** a million dollars for a CD? Here at Fabulous Faber~s non-profit used CD store, I let you pick what you want to pay! No set prices, whafever you think is fair. I have plenty of varied stuff, so call/ write for a list. I also have an itsy bit of vinyl, tapes, zines and movies. Thanks! (201) 767-6637. Alex Faber, 107 Kensington Ave., Norwood NJ 07648

**FOR SALE/TRADE:** rare punk and hardcore seven inch vinyl. Includes boots and original by Misfits, Dead Kennedys, Fear, Angry Samoans, Minor Threat, Septic Death, Quincy Punx, Exploited, Rudimentary Peni, NoFX, SNFU, NOTA, Sloppy Seconds, Conflict, Black Flag, Dwarves, and many more. Free huge list. Paul Holstein 6759 Transparent Drive Clarkston Michigan 48346.

**FOR SALE: SWIZ -** Down (gold) & 12"$25 each, 7 Seconds-Walk..(1st pr)$25, and Blasts...7" (green)$12, Alone In A Crowd-(1st press)$28, NFAA 7"$22, Necros & Black Flag (boots)$10 each, Unsafe At Any Speed$35, Nuke Your Dink$25, Misfits-Earth A.D.../& Die Die...(Plan 9 orig., both black)$35 each, Artificial Peace/Exiled 7", $40 and a few more. Write to reserve: Strawberry Shortcake, 1250 Woodmere Rd.,Pottstown, PA 19464

**OI! OI! OI!** Los Ninos Heroes (Chicago) 96' demo. Don't miss out. $3ppd. Will E. Survive, PO Box 2065, Northlake IL 60164

**FOR SALE, CHEAP.** Mostly stuff you've heard of : Deadguy, Burn, Undertow, etc. Somemore are: Earth Crisis "Insight" 1st pressing, Insted "We'll make" on clear red, as well as Minor Threat, 1981 demos, if you got Integrity 1st 7", 1st pressing or Confront "Payday" 1st press, write for a free list to Jim, 6310 Hampstead Ave, Parma OH 44129

**BANDS: NEW LABEL** looking to put out more releases. Out now, the debut Right Turn Clyde lp $8ppd. Send stuff to: Uptight Records, PO Box 30984, Corpus Chriti, TX 78463-0984

**20 YEAR OLD SINGER** needs bandmates. Relocating to NYC, 5 years experience on east and west coasts. Have demo/photo. Likes Blondie, Devo, Pistols, Ramones, Adam Ant, Bow Wow Wow, etc. Success oriented only-no slackers! No skinheads/ hardcore/flannels. Mod look, original lyrics. Drums, bass, guitar, keyboard. Roxy c/ o 3252 Yorkville Rd. East, Columbus, MS 39702

**VIDEOS FOR CHEAP** prices! Great quality and fast service. 120 min. of videos for $11. Avail, Bikini Kill, Black Flag, Boris, Civ, DK's , Face to Face, Judge, Minor Threat, Shellac, NoFX, Op. Ivy, Quicksand, Rancid, Embrace, S. Weasel, Shelter, Bloodlet, Misfits, 7 Seconds, Pennywise, Jawbreaker, Ramones, Fugazi, GB's, GG, Nirvana and 100s of others. Send 2 stamps for complete list. Sell and trade. Huey Proudhon, 4308 Oak, Apt S, Kansas City, MO 64111

**FORMERLY IOWA'S** foremost "punk farmer" is sick of this redneck hell. I've traded in my plow for a limo so why are my only friends soybeans? Any cool girls into drag racing, action/horror movies, hot cars and HC bands please write before I go "corn crazy". Larry O. Blivian, 2933 262nd St. Dewitt, IA 52742. Fuck the pigs!!!

**THE NEW WAVE HOOKERS:** Dare titlist, fuzzed aircunt lp (see review in MRR #156) now available in the U.S. for $10 ppd. Vergelt's Gott. Write to: M. Brotsky/ POB 49984/ Austin, TX 78765

**WANTED... A SHIT** load of classified ads for up coming zine. All ads excepted, except major label lovers. 100 words max. Please type ads if at all possible. Thanks! Nick the Shmuck/ POB 115/ Talmoon, MN 56637 All ad space free.

**IT'S SIMPLE - DEPENDING** on where you live. Send me either £2(UK) or $5 (everywhere else) and I send you a brand spankin' new copy of the "Colton" demo (kinda like "Heroin"??) And a couple of stickers. Wow. If for some crazy reason you'd like to buy one, send your hard-earned cash (or equivalent value in food) to: James Mitchell/ Moth Cottage/ Guilford Rd./ East Horsley/ Surrey/ KT24 5RY England. Cheers!

**WRITE ME OR** I'll break your legs (just kidding). I like Boris, Blanks, Quincy Punx, Swingin Utters, etc. I also need review materials for my zine "Nowhere Fast". Anyone considers themselves "different" write me. Joe HC 1/ POB 147/ Marcell, MN 56657

**FOR SALE: MR.T** Experience "Big Black Bug.." 12ep $35, Queers - "Shout At the Queers" lp w/ bonus 7" (ltd.100) $60, Queers - "Suck this" lp orange vinyl (ltd. 100) $40, Queers "Rocket to Russia"lp (ltd. 1700) $35, Queers "Rocket to Russia lp tour edition (ltd. 300) $45, Vindictives "Leave Home"lp (ltd. 1700) $35, Queers "Look Ma No Flannel" 7"ep test pressing $20, Queers "Look Ma No Flannel" double 7" pink vinyl (ltd. 100) $35, Parasites "Where the Kids Are" 7"(ltd. 500) $15, Parasites "Pair of Sides" lp green vinyl (ltd. 100) $35, Parasites "Last Caress" 7" test pressing #22 of 50 $25, Parasites "Paramania" 7" test pressing $15, Sweet Baby "It's a Girl" lp $40, Parasites "Lost in the 80's" 7" (ltd 1,000) $15, Queers "1st V.M. Live" 7" (ltd. 1,500) $10, Screeching Weasel/ Pink Lincolns split 7" (ltd. 1,500) $25. Cash or money order to Jason Duncan/ POB 453/ Clemson, SC 29633-0453. No checks!!

**WILLIS...**My mom's a Cripp Demo. $3 ppd. - We are from Ohio and we are in love with Chuck Norris! 28 E. Duquesne St. Columbiana, OH 44408. 7" out on MotherBox Records soon. Look for us in your britches.

**HARDCORE AUCTION.** Hundreds of 1980's worldwide LP's/7"s available, mostly rare and out-of-print. Send SASE/ IRC for list: Dave Katzman, 851 W. Fletcher St., Chicago, IL 60657, or e-mail Katzman@suba.com.

**MEGA-RARE KILLED By** Death punk & hardcore set sale. Hundreds of rare original 7"s and LPs: GG Allin, AOF, F.U.'s, La Peste, Minor Threat, Nervous Eaters, Normals, Pagans, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

**RIOT CITY JAPAN is** a new mailorder just starting up, send for a free catalog - overseas send $1 or an IRC. Japanese bands, labels, and punks get in touch!! We have tons of stuff for trade too!! Also, look for Riot City Japan zine coming soon!! Send all mail to: Riot City Japan, PO Box 20302, Boulder, CO 80308, U$A.

**SPAZZ** shirts avail in XL only. Black or white (2 diff designs) PLus Agents Of Satan and Exhumed/Pale Existance 7"s. Shirts are $8us, $10world, $14 Jap/Aussie. 7" are $3us,$5world,$6Jap/aussie. Checks/ mo's to "Max Ward"Will trade for any Hirax stuff or Black Metal/sXe or grind. Flyers are also wnated. 625 Productions, PO BOX 1239, Menlo Park, Ca, 94026-1239 USA

# MAXIMUMROCKNROLL classifieds

**THE ANGRY BEAN** is a non-profit organization that collects canned and boxed food for needy punks everywhere. If you are a punk who needs help or know someone who does, please write. We are looking for kids who live in the parks in Manhatten and other places. Write or send food donations to: Angry Beans, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711.

**HAWAIIAN EXPRESS**: New label, strange address. I lived in Hawaii the past four years but now I'm back in California with a record label and a college degree. I'll be starting another radio show, too. Write for any reason and perhaps send promo material to: H.E./ POB 777/ Byron, CA 94514 USA. Look for three Hawaii bands on tour this summer!

**30 YEAR OLD** male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/ California Mens Colony, CQ "6102"/ POB 8101/ San Luis Obispo, CA 93409-8101

**FREE ZINE**. Free 30 page fanzine on punk, peace, anarchy and equality. Very active reading material. Comes out seasonally, been out for 6 years. Send 2 $0.32 stamps, exercise your opposition. PO Box 1072, Grass Valley, CA 95945

**HEY!HEY!HEY!** Hey! Hey! Wanna make money and feel god about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store - keep 1/2 the money for yourself! It's fun and all the dough goes to an AIDS center. Write! POB 53832/ Lubbock, TX 79453. (806) 794-9263

**FREE SKATE AND** music zine!!! "Via-Zine" is alive. Via-zine brings the underground music sounds and skate boarding back together. Send a stamp for a copy or a dollar for 10 copies to: Via-Zine/ POB 979/ Ft. Lauderdale, FL 33302

**DWELLING PORTABLE** tells how to build a comfortable shelter in a week for almost nothing. Plus tips on places~ vehicles~ bicycles~ & more. "An amazing resource" - Factsheet5. "Very helpful & useful info" Slug&Lettuce. $1/issue. 8/$7. POB 190-mrr, Philomath OR 97370

**ADVERTISE YOUR SHIT** on the web, cheap! zines, bands, catalogs, labels, distros, just to rant, etc...Reach the world, baby! call 941.755.1505 or E-mail rkfetish@flnet.com fordetails. http://www.tiac.net/users/oline/Rock_Fetish.

**PSYCHO KILLER COMICS**—Manson, Gacy, Dahmer. All your favorite serial killers in unauthorized biographies. Over 30 demented titles. Makes for good readin'. Send for free catalog: APS Enterprise, 593 Blackwood-Clementon Rd., Suite #135, Lindenwold, NJ 08021-5901.

**SPIKED LEATHER,** Bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware. Guaranteed highest quality at low prices. Custom orders also made. Send one 32¢ stamp for catalog to: B. Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429.

**PERFUME BOMB** went out west! Sorry if the Blue Lick Rd boy failed to return your letters or somehow lost contact. Jason, 4646 N. 39th Ave. #121, Phoenix, AZ 85019. I'd love to hear from AZ rockers too!!

**ROOMMATES WANTED!!** I am 21, into most punk, indie, experimental music looking to get a place of my own. Male or female is ok. I don't care if you're not, but I'm sXe. Write me if you're from Pittsburgh or plan on moving here. John, 2706 Pioneer Ave., Pittsburgh, PA 15226-2034.

**22 YR. OLD MALE** moving to Tuscon in Aug. Into Archers, Superchunk, Fugazi, Boy's Life, JChurch, Pixies, Tom Waits, Jazz, talking, biking, cooking, ethnic food, friends, books of all sorts. Eager to start a serious driving Indypop DIY All Ages punk band. I have equipment, PA, experience. Way outgoing, high energy, enthusiastic, organized, on my shit on to grad school. Micha Hersman, 10 E. Gorham #8, MDSN, WI 53703.

**YO PUNKS!** Send me a dollar and I'll send you back something that you'll like. I have punk pix, stickers, etc. Send to Chris, P.O. Box 467, Feasterville, PA 19053.

**ATTENTION L.A. PUNKS!** I'm an 18-year-old fucked-up kid going to UCLA in late September, looking for cool people to hang/go to shows with or play in a band with (I play guitar). Into Propagandhi, Bikini Kill, the Brentwoods, Drop Dead, MTX, others. No sexists or racists. Write to me, please!!! Michael Hidalgo, 1662 E. Solar, Fresno, CA 93720.

**ALIENS, GORE, DEATH,** splatter, cannibalism, monsters, catgirls, demons, black humor, shit, blood, etc. Comix/art in the world of Xenomorph (c/o B.C.A. 1504 S. Lincoln #1, Spokane, WA 99203, usa) sick/weird comic creators get in touch w/ distro. rates!

**BROGUES** for sale: b & w, steeltoe, ranger sole, men's 5, women's 7. Two days old, bought too big. A must for all kool kats, 50 bucks. Kim, PO Box 252, Midlothian, IL 60445

**ARE YOU SEXXY?** and like Jeff Dahl, Iggy, Dickies, Revillos, Stiv Bators, Wayne/Janye County, Joan Jett, Ex-Idols, Goops, NY Dolls. I love Rich, Thunders, Motorhead, LA Guns, Sloppy Seconds, Trash Brats, Undead, Twisted Sister, Suicide, Faster Pussycat, La Cry, Stray Cats, Hanoi Rocks, Madonna, D Generation, Then write me stud. Drewblood, 1103 Longford Dr., Westmont, IL 60559 USA

**BISEXUAL WITHOUT** apology Issue #1. Personal-political anarcho-punk. Think! 36 pgs. $.50 & 3 stamps. Michael B.W.A, 308 Van Buren #2, St. Paul, MN 55130

**YOU! YES YOU!** Where's the punk/HC scene in Germany, especially Bavaria? 20ish average joe into Nomeansno, Teengenerate, OpIvy, Hammerhead, Japanimation, WSB, and more shit. Seeks the scene and scenesters, shows, local bands, etc. Help me out. Anyone from anywhere welcome to write to: Chas K., HHC 1, 4 Inf, Unit 28211 Box 79, APO AE 09173. Reply guaranteed.

**WE WANT READERS:** Two bored teenagers edit a oomic anthology most of the oontributors being fellow adolesoents from the Houston area. The content ranges from satirical, to dramatic to just plain stupid 5.5" x 8.5" 16-20 pp.! $1.00 trade. ppd. To order Velvet Comics, write to: Cool Bean Press. 1415 Beachcomber Lane, Houston, TX. 77062.

**HELP!** We need contributions for Blank #5 - Poetry, Art, Scene reports, Stories, Opinions, Paranoia, Show reviews...etc. We need anything and everything! write for guidelines! ! 60 word classifieds-only 1-32c stamp! Write for add rates and sizes. Issue #3 - $2 and 3 G-rate stamps-US, $4 and 3 IRC's- World, US currency only. blank/ POB 704/ Broomall, PA 19008 0704. blankmoon@aol.com ..issue #4 Due out July/ August!!!

**CINNAMON HADLEY** - does anybody know where she is? If so, please write Marian c/o MRR. Thanks.

**LIRPYS**, Lirpys, Lirpys, Lirpys. I Luvs Lirpys! Lirpys, Lirpys, Lirpys, Lirpys, Lirpys, Lirpys!

**NEED THE FOLLOWING** zines: MRR#50 &51. Flipside#57. Hippycore#5,7. Stranger#5. Jersey Beat#37, 40, 46, 47 ,52. Send price request or if you have any of these and would just like to give them away then send the zine or zines to Mitch Brown, 624 Zoll, Warrensburg, MO 64093

**I'M INTO SUBHUMANS,** Clash, Ramones, DK's, Op Ivy, concerts, animal rights and being a vegetarian! I'm a 15 y/o female and if you want a interesting and talkative pen pal, then write! All letters will be responded to! Thanx! Syd, 1102 Mulford Rd., Columbus, OH, 43212

**BUY OUR ZINE!** Blank #3 is finally finished! 51 pgs of stories, poems, opinions, paranoia, and art! Send US-$2 and 3 G-rate stamps, World-$4 US currency and 3 IRC's to: Blank, POB 704, Bromall, PA 19008-0704. Issue #2 still available, $2-US, $4-world. We also need contributions for issue #5. 60 word classifieds-only 1 32c stamp! Write for ad rates and sizes.

**CALIFORNIA PUNK,** moving to N.E. Philly area. I am looking for other punks to hang out and see shows with. I play bass so maybe we could start a band or something. (No MTV) Write Jake, 4720 Robert Frost Wy. Sacto, CA 95842

**GG ALLIN ZINE** Coprophilia #1 is finished! 36 pages of stories, photos, letters, drawings and more! Available for $4 ppd. send any submissions for Coprophilia #2, cash or MO to: Jason Butler/ 6881 Amherst St./ San Diego, CA 92115

**BEWARE:** Awaken Industries is on the road so if you've mailed anything, please be patient...(we just heisted yer stuff) you will get a response sometime in August. (yea right). Sorry for any inconveniences...(sure we are) New # 407-267-0093. New address: 600 Mimosa Ave., Titusville, FL 32796.

**WHEREVER YOU ARE:** is better than here. 22 y/o bi/F writer desperately in need of new voices. Into Fifteen, Boris, AAA, Slapstick, Walker, tattoos, piercings, thunderstorms, photography, etc...If you're from Dallas or Houston, that's a big (+)! Should be going to Berkeley and/or Chicago in the near future. So write already...Sara/ 6004 E. lover's Ln. #207/ Dallas, TX 75206

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# MAXIMUMROCKNROLL classifieds

**16 YEAR OLD** lonely punk chick. Into: Dead Kennedys, Subhumans, Screeching Weasel, Queers, Black Flag, skateboarding and going to shows. Looking for penpals from all over. Especially males with similar interests...Annie/ 2850 S. Yates/ Denver, CO 80236. I will write back!

**MOTION SICKNESS** issue #1 out now. Featuring Agent Orange, Anti-flag, Good Riddance, Hagfish, Horace Pinker, Pegboy, Propagandhi. $1.50ppd to 6221 Delmar Apt 202 rear, St. Louis, MO 63130

**G.G. ALLIN DOLLS.** Merle-approved. "Fucking great !!~—Jason, Coprophilia (G.G. zine). Screen-printed, hand-dyed 100~ cotton. Shit Brown, Vomit Green, Urine Yellow, Overdose Blue and Blood Red. G.G. (w/tats) flips the bird on front, takes dump on back. $12US/$15Can/World includes postage. Cums in screened G.G. vomlt bag. Spaceman Productions, 689 Queen Street West, Box #193, Toronto, Ontario, Canada, M6J 1E6. Distributors wanted.

**RIVET** is a three-year-old zine from Toronto Canada. #10—The Freak Issue—need we say more? #ll—The Party Issue—out by now. Full of true party stories and comix by us punk Canucks. Betcha you'll wanna throw a party after reading it !! $3 each includes postage. Spaceman Productions, 689 Queen Street West, Box #193, Toronto, Ontario, Canada, M6J 1E6.

**IF YOU HATE SKA** as much as I do, write me. I'm into Sex Pistols, Screeching Weasel, Vandals, Ramones, Propagandhi, Minutemen, Meatmen, Exploited, Boris and the Quincy Punx. I would like to talk with anyone about anything, except ska loving schmucks for one obvious reason, ska sucks, always has, always will, Amen. Nick, PO Box 115, Talmon, MN 56637

**WANTED: INFO ON** how to obtain materials for making 1 inch size buttons and/or vinyl type stickers, write to Jesse, PO Box 275, Chesapeake, Ohio, 45619

**TURNING POINT SHIRTS** from last show, 4/8/94. Two sided, XL, $12 US, $15 overseas. Cash or money order to: Steven Keebler, 48 New Road, Tabernacle, NJ 08088, USA

**NOT TOO INDIE FOR YOU!** Love somnabular indie rock and Boston scene. Never enough penpals: you can be in my penpal zine! Am zine review editor for a magazine with 10,000 circulation. Send your zines or anything for review. Always write back. donaghu1@ix.netcom.com. Kevin, 162 Bridge St., Beverly MA 01915

**WANTED AMATEUR** erotic drawings for Lesbian magazine female authored only. For more details: He Erotica, PO Box 621, Maynard, MA 01754-0621

**IN/HUMANITY** "The Nutty Antichrist"lp and Quadiliacha "The Clay Years" cd (compilation of 7", comp., and unreleased songs) available September 1! Write for wholesale/ info. Labels & distros - let's trade! Passive Fist/ POB 9313/ Savannah, GA 31412 USA

**HANDSOME INMATE** looking for a 26 year old pen pal. Arthemus Quinones/ E37258 C3 115/ POB 5002/ Calipatria, CA 92233

**GG ALLIN** - Your view and reminiscences, positive and negative, are needed for a possible publishing project. We'll credit any we use. Tell us why you loved him, tell us why you hated him. Russell/ 129 Goldhurst Terrace/ London NW6 England

**ZINE NEEDS CLASSIFIEDS!** Pen pals ads encouraged! Dollar per fifty words. Send nice letters and zines to review, too! Ravenn's got poetry, art, reviews, more. 50¢/ 2 stamps or one dollar to: Ben/ 1306 Rothes Drive/ Cary, NC 27511-5023

**PATCHES - 50 CENTS** each (overseas $1). ABC Diablo, Antischism, Aus Rotten, Capitalist Casualties, Doom, G-Anx, Hiatus, Nausea, Oi Polloi, The Pist, Sedition, more. Please include a stamp. Write for complete catalog of records, zines, etc. Cash or money order payable to: Pat Mathis/ Passive Fist/ POB 9313/ Savannah, GA 31412 USA

**PATCHES - 50 CENTS** each ($1 overseas ppd). Damad, In/Humanity, Tank 18, Unsettled, Quadiliacha, Das Kriminal, Initial State. T-shirts soon. Das Kriminal 7" out soon on Goatlord Records! Passive Fist/ POB 9313/ Savannah, GA 31412 USA

**GHOSTS-** a "spoken word" CD I'm considering releasing. It's recorded phone conversations I've had- politics, spirituality, social problems, veganism, humor, and plenty of cussin'. If anyone's inter ested, pleas~ write/call me so I don~t make a CD nobody wants. I'll respond to everyone! It would be $7pp, eco-packaging with a big booklet. I might make an LP too. Thanks. Alex Faber, 107 Kensington Ave. Norwood NJ 07648. (201 ) 767-6637

**OWEN**, (?)Thanks. Nothing doing at present. Maybe soon. Thanks again. Therians Knee Pobox229 stonybrook NY 11790

**BORED YOUNG** Fem Skater Teen looking for somoone to write to. into ska, punk- Op Ivy, the Speaials, Screeching Weasel, etc. also Bikini Kill, Huggy Bear, otc. Mohawked people & vegans welcome. write. Rudi M., P.O.B. 213, Mechanicsville, Pa 18934

**YOUR MOTHER** seeks fan base. Are you desperate to belong? Are you easily amused? Then you need us as much as we need you! Write us for immediate acceptance No taste necessary PO Box 623, Pleasanton CA 9~66. USA

**STR8ER'S LIFE WAS** interrupted by prison for a short time. Seeking rad correspondence with chicks. Anything to get me stoked in this dismal place. I like comics, shows, art and definitely music. Bands like Token Entry, Propaghandi, Pennywise, Slapshot, Spazz, Your Mother, DFL, Verbal Assault , Gang Green, Farside, 411 and more. Write: Donald Jay Dalessio 105196, ASPC- Douglas, Masilopa Wit, PO Box 5000, Douglas, AZ 85608

**COMIC BOOKS: DIY** published titles. The Spasms #1, 28-page magazine size book with 4 comic stories and more, $3.95 ppd. Send sase for more info, or check/money order payable to Randal Huiskens to: Zoom Graphics, 340 Peterson Rd., Suite 159, Libertyville, IL 60048

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**PUNK MALE SEEKING** contacts in Netherlands, planning to emigrate January, 1997. Also penpals in US, Canada, Eastern Europe. Rudimentary Peni, No Means No, Crass, Op. Ivy, Culture Shock, Julian Cope, AOS 3, Subhumans, DK, Discharge, Hardcore Techno. Chris, Flat 3, 81 Forest Road West, Nottingham, UK.

**ATTENTION PUNKS,** hardcore kids: Does anyone give a fuck any more? Obviously not! Just looking to make a positive, clear minded change.. All free thinkers and underground believers, please write so we can do something - tired of this shithole called society. Drunks, not drinkers, need not apply, will write back all sincere letters, lets fuckin do it Goddammit! Jim, 6310, Hampstead Ave, Parma OH 44129

**MY NAME IS KATIE.** I'm a dork. I like MTX, Boris the Sprinkler, Screeching Weasel, my dog PJ, taking pictures, home videos, mix tapes, and playing bass. Write me. I'm nice. My zine is $1 or trade. 279 Northwest St./ Bellevue, OH 44811

**16 Y/O** rude punk girl. I'm just starting out and I need friends from all over...Send me thoughts on politics, train hopping, music, anything! I'm also looking for punk and rude boys & girls to hang out and learn with. Send anything. Reply guaranteed! Brixton, 1744 St. Clair Ave., St. Paul, MN 55105.

**ROCKABILLY FILLIES** in L.A., write! Looking for people to introduce me to smogtown's punkabilly subculture. Possibly relocating soon; need contacts and friends! Racists, don't bother this punkabilly 24 y/o. Likes: Social Distortion, Ramones, Royal Crown Revue, Rev. Heat, T-Bone Walker, Squirrel Nut Zippers, Screamin' Jay Hawkins, and Voodoo Swing. Benny, 3846 49th St., San Diego, CA 92105 (619-284-1938).

**POLITICAL PUNK VOCALIST** seeks experienced, ambitious, class-conscious musicians to form band. Into: Adolescents, Subhumans, Naked Aggression, Moral Crux etc. No flakes, no homophobes, no scene sheep, no corporate rockers. DIY not EMI! Contact: PO Box 11434, Berkeley, CA 94712 or call (510) 849-5996.

**DECALS-IRON-ONS,** PacMan, StarWars, Mr. T., Smurfs, old rock bands, drug & Beer saying. Too many to list, send $5.00 for 6 assorted decals. Send to: Jake, 106 St. James Pl, Glenolden, PA 19036.

**SKINHEADS AND PUNKS,** politically incorrect 22-year-old female seeking correspondence with other intelligent pissed-off individuals. Write to: Heather, U.T. box 16406, Knoxville, TN 37916.

**SKA KIDS—**I'm lookin for other ska/punk-ska kids to talk to and trade music and other shit with. 17 year old rude girl and ska-zine editor in Detroit into Homegrown, LTJ, Mustard Plug, Parka Kinds, Slapstick, etc. I'm ghetto! Write me! Maggie, 14451 Warwick, Detroit, MI 48223.

**CHAOS,** Copyright Infringement, (N)e(u)rotica, Lovecraft, Lewis Carroll and Eris! Nuage Roadkill Cum to Life! $1.50 for one issue. Trades very welcome (zines, music, drugs, books, insects, religious statues, etc.) The End of the Last Iceage, 224 Grenoble Rd., Ivyland, PA 18974.

**PUNK NEEDS TO MOVE** to Chicago!!! Looking to share cost of rent with other cool people. I can afford to pay $200-$250 a month, but the cheaper the better. I don't really need a room, just a place to throw a sleeping bag. Anyone who can get/ or give me a job, please write to Bastard at: 2217 W. Lupine, Phoenix, AZ 85029. ((602) 997-2469.

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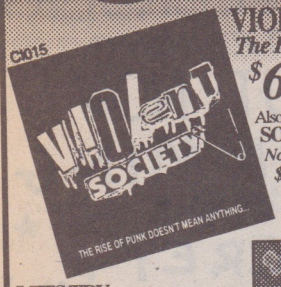


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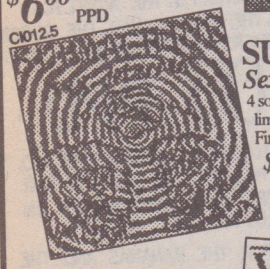

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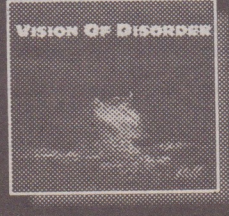


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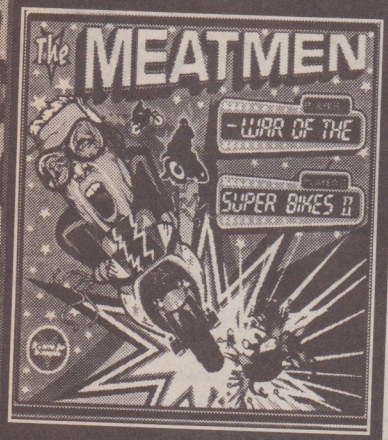


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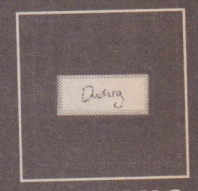

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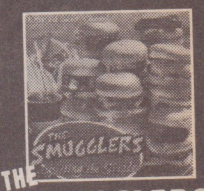


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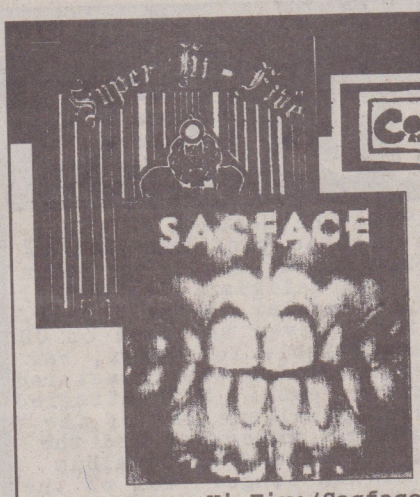


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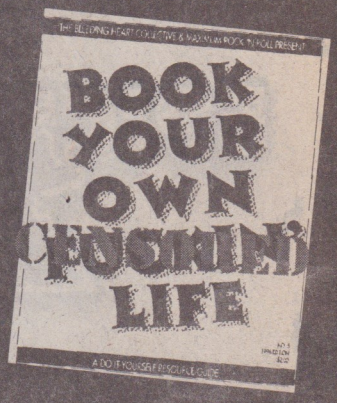


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*nce Til You Drop"*
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*the*

# alypse bys

talking about songwriting. I hate bands who go on about their work, pretentious twats.

Hippy: A good melody, if you haven't got a humable melody or a good hook, the best lyrics ever written aren't gonna save it. Think about it, when you hear any song for the first time it's usually the melody you remember, not the lyrics.

**MRR: What first attracted you to the seedy world of punk rock? Why not jazz, hip hop, or country?**

Asterix: I listen to all sorts of music not just punk rock, but generally I like a hard guitar sound, whether it be punk or metal. I don't get off on pop music--keyboards and synthesised sounds do nothing for

me--but I'm not religios about the punk movement.

Hippy: I like so many different styles of music I have no real allegiance to anyone.The only music I hate is dance music

**MRR: What's your overall view of the current UK scene? What are you currently listening to?**

Asterix: Scene, what scene? Pop scene, punk scene, metal scene, we're not really involved in any of them. I don't w shows, listen to the radio or go and see many bands these da Hippy: I would say the UK scene is pretty healthy at the mome from my own record collection. I seem to be listening to the

**MRR: How often does t into Europe or the US?**

Asterix: A in the pas no longer played Pa played. b the US, w

Hippy: We venues in damp De

**MRR: If t what woul**

Asterix: through becoming and now Anyone w about. Th and Octo failure to or starve

**MRR: Anything**

Hippy: Yes, re would be nice

*Apocalyp*
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ly's was money.
ell ten million copies and

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Kelly before he fucks off

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ng songs, which left the
saying 'we can't play that

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What's achieved for the

nd got offered a deal.

total control over both albums, song choice,
tc...
s, which is nice cos we put a lot of work into

t be doing something right.
ck all from it though.
**studio work. Would you describe yourselves**

io. We've got one close to home, Bandwagon,
now,s o we get recording done cheap. If we
dn't have recorded half as much as we have.
's begun writing for the eleventh or twelth
to stay ahead of competion. Ha Ha.
**irst, lyrics or music? Which is the most**
**what makes a good song?**
nt ways of putting songs together. I mostly
eparately, write a tune and go and find some words that will fit, though I have written some songs
re usually love songs.I get inspired quicker by them. I'm such a romantic, but I'm not too fond of